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DRAMATIC COLLECTION
OF
DANIEL PAINE GRISWOLD
BEQUEATHED BY HIS WIFE
1922

The Preface.

IF it be true, what Aristotle (a) that great Philosopher, and Father of Criticism, has own'd, that the Stage might instruct Mankind better than Philosophy it self. If Homer was thought by Horace (b) to exceed Crantor and Chrysippus, in the Precepts of Morality; and if Sophocles and Euripides, obtained the title of Wise, for their Dramatick Writing, certainly it can be no discredit for any man to own himself a lover of that sort of Poetry, which has been stiled, The School of Vertue and good Manners? I know there have been many severe Cato's who have endeavoured all they could, to decry the use of the Stage; but those who please to consult the Writings of the Learned Dr. Gager, Albericus Gentiles, Sir Philip Sidney, Sir Richard Baker, Heywood, the Poet and Actor both in one; not to mention several others, as the famous Scaliger, Monsieur Hedelin, Rapin, &c. will find their Objections fully answered, and the Diversion of the Theatre sufficiently vindicated. I shall therefore without any Apology, publickly own, that my inclination to this kind of Poetry in particular, has lead me not onely to the view of most of our Modern Representations on the Stage, but also to the purchase of all the Plays I could meet with, in the English Tongue; and indeed I have been Master of above Nine Hundred and Fourscore English Plays and Masques, besides Drolls and Interludes; and having read most of them, I think am able to give some tollerable account of the greatest part of our Dramatick Writers, and their Productions.

(a) Poet. c. 10.

(b) Epist. 2. ad Lollium.

The general Use of Catalogues, and the esteem they are in at present, is so well known, that it were to waste Paper to expatiate on it. I shall therefore onely acquaint my Reader, that I designed this Catalogue for their use, who may have the same relish of the Drama with my self; and may possibly be desirous, either to make a Collection, or at least have the curiosity to know in general, what

has been Publish't in our Language, as likewise to receive some Remarks on the Writings of particular *Men.*

The Reasons *that induc'd me to the publishing this* Catalogue, *were these:* First, *That the former* Catalogues *were out of Print.* Secondly, *That they were all of them full of groß Errours.* Thirdly, *That they were not, as I thought, so Methodical as this which I have now made; wherein the Reader will find the Imperfections I observed in the former Catalogues amended; all the Plays which have been Printed since* 1680, *to this present time, added; with several Remarks, which whether or no observed, I cannot tell, but never published by any Author till now.*

To begin then first *with the Errours of* former *Catalogues, they are chiefly* Five:

First, *There were Plays inserted in all of them, which were never in Print; as for Brevity's sake, to give* one *instance for many,* The Amorous Widow, and Wanton Wife, *a Comedy. This is a* Stock-Play, *and was written (if not Translated from* Mollieres George Dandin) *by Mr.* Batterton.

Secondly, *Some Plays were omitted, which had been Printed very long ago; as,* Cola's Fury, and Lirenda's Misery. *Written by* Henry Burkhead. The Religious Rebel; *and several others.*

Thirdly, Two *Titles which belong'd to one and the same Play, were frequently printed, as if they had been two* distinct *Plays; as* The Constant Maid, *or* Love will find out the Way. *Written by* Shirly. Ferex and Porex, *or the Tragedy of* Gorboduc. *Written by* Sacvile *and* Norton; *with many others.*

Fourthly, *The same Title was often times printed twice, and that seperately, as if writ by* two several *persons; and sometimes ascrib'd to* different *Authors likewise; when it was onely a new Edition of the same Play; as for Example,* Patient Grissel *was again repeated under the Title of* Patient Grissel Old. *And* Appius *and* Virginia, *written by* Webster, *is afterwards ascrib'd to* T. B. *though as the deceased Comedian Mr.* Carthwright, *a Bookseller by Profession, told me, 'twas onely the old Play Reprinted, and Corrected by the above-mentioned* Mr. Batterton; *with several others.*

Fifthly, *Some Plays are ascribed to* one *Author which were writ by another; as* Celum Britanicum, *a Masque, is to Sir* William Davenant, *though it was written by* Carew *and* Jones. *Which fault is rather to be imputed to the Publishers of Sir* William Davenant's *Workes,* 1673, *in Folio, than to the Compilers of the former*

Cata-

Catalogue; *who are more excusable than Mr.* Phillips *in his* Catalogue *of Poets, called,* Theatrum Poetarum; *and his Transcriber* Winstanley, *who has follow'd him at a venture in his Characters of the* Drammatick *Writers, even to a word, in his* Lives of the English Poets. *Both these Authors through a mistake of the Method of former Catalogues, and their Ignorance in what Pieces each* Drammatick *Author had published, have fallen into very great Errours, as I am going to shew.*

The first *Catalogue that was printed of any worth, was that Collected by* Kirkman, *a* London *Bookseller, whose chief dealing was in Plays; which was published* 1671, *at the end of* Nicomede, *a Tragi-comedy, Translated from the* French *of Monsieur* Corneille. *This Catalogue was printed* Alphabetically, *as to the Names of the* Plays, *but* promiscuously *as to those of the* Authors, (Shakspeare, Fletcher, Johnson, *and some others of the most voluminous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About* Nine *Years after, the Publisher of* this *Catalogue, Reprinted* Kirkman's *with emendations, but in the same Form. Notwithstanding the* Anonimous *Plays, one would think easily distinguishable by the want of an Authors Name before them; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues. Thus* Charles *the First is placed by them both to* Nabbs; *because in both the former Catalogues it followed his* Covent-Garden: *and for the same reason* Cupid's Whirligig *is ascribed by both of them to* Goff; *because it follow'd his* Careless Shepheardess; *and so of many others, too tedious to repeat.*

To prevent the like mistake for the future, and to make the Catalogue more useful, I wholly altered the form: And yet that I might please those who delight in old Paths, I have Transcribed the same as a Second Part, after the former way of Alphabet, *though more Methodically than formerly, as I shall shew presently.*

In this New *Catalogue the Reader will find the whole to be divided into* Three *distinct* Classes. *In the first I have placed the* Declared *Authours, Alphabetically, according to their* Sirnames, *in* Italick *Characters: and placed the Plays each Authour has written, underneath in* Roman *Letters, which are rank'd Alphabetically likewise; so that the Reader may at* one *glance view each Authours Labours. Over against each Play, is plac'd as formerly a Letter to indicate*

dicate the nature of the Dramma: as C. for Comedy. T. for Tragedy. T.C. for Tragi-comedy. P. for Pastoral. O. for Opera. I. for Interlude. F. for Farce.

And for the better use of those who may design a Collection, I have added to the Letter the Volume also, (according to the best Edition) as Fol. 4°. 8°. against each Play that I have seen. And for their further help; where a Play is not printed single, the Reader will be directed by a Letter or Figure to the bottom of the Colume, where he will meet with Instructions how it is to be found; I mean, with what Poems or other Plays it is printed, the Year when, the Place where, and the best Edition of each Book so mentioned.

This may seem superfluous at first sight, but may possibly be no longer thought so, when I shall have acquainted my Reader, that when I was making my Collection, I found several Plays and Masks, bound up with other Poems, which by the name were scarce known to the generality of Booksellers: as for instance, Sir Robert Howard's Blind Lady; Daniel's Philotas; Carew's Cœlum Britanicum; Shirley's Triumph of Beauty; with infinite others. But two Plays I might particularly mention, both taken notice of in former Catalogues, to wit, Gripus and Hegio, a Pastoral; and Deorum Dona, a Masque; both which were written by Baron, and were wholly unknown to all the Booksellers of whom I happened to enquire, and which I could never have found but by chance; they being printed in a Romance called The Cyprian Academy, in 8°. The same I might add of The Clouds, (a Play which was never in any Catalogue before, and was translated from Aristophanes's Nubes by Stanley, and printed with his History of Philosophy, Fol. Lond. 1655. and now newly reprinted; and of several others) but that I must hasten back to give an Account of the two other Divisions of my Catalogue. The one of which contains those Plays whose Authors discover themselves but by halves, and that to their intimate Friends, by two Letters only in the Title-Page, or the bottom of their Epistle; and in the last Degree are plac'd all Anonemous Plays; and this compleats the First Part.

The Second Part contains the Catalogue Reprinted in an exact Alphabetical manner, according to the forms of Dictionaries, the Authors Names being here left out as superfluous; and against each Play is a Figure to direct you to the Page where you may find it in the First Part.

Thus

The Preface.

This much as to the Method and Alterations of the Catalogue: Now as to the Remarks, which are of three sorts; the first of use, and the other two conducing to Pleasure at least, if not to Profit hereafter.

The First *is to prevent my Readers being impos'd on by crafty Booksellers, whose custom it is as frequently to vent old Plays with new Titles, as it has been the use of the Theatres to abuse the Town, by acting old Plays under new Names, as if newly writ, and never acted before; as,* The Counterfeit Bridegroom, *an old Play of* Middleton's; The Debauchee, *another of* Brome's; The Match in Newgate, *another of* Marston's; *with many more, too tedious to repeat. By these Remarks the Reader will find* The Fond Lady, *to be only the* Amorous Old Woman, *with a new Title,* The Eunuch, *to be* The Fatal Contract, *a Play printed above thirty years ago; with many the like.*

The Second *is an Essay towards a more large Account of the Basis on which each Play is built, whether it be founded on any Story or Passage either in* History, Chronicle, Romance, *or* Novel. *By this means the curious Reader may be able to form a Judgment of the Poets ability in working up a* Dramma, *by comparing his* Play *with the* Original *Story. I have not been so large in this as I intend hereafter, not having by me several* Chronicles *and* Novels, *which might have been subservient to my Design, as the* Chronicles *of particular Countries, and the* Novels *of* Cynthio Geraldi, Loredano, Bandello, Sansorino Bellefarrets, *&c. For this reason, in the Notes on several Plays which I have taken notice of, I have been forc'd to refer to the Chronicles of a Country in general, not have had time or opportunity to make an exact search what Historian the Author has* chiefly *follow'd, or what Author has most largely treated on that particular Action which is the subject of the Dramma. So in Novels I have been forc'd through Necessity to quote some which have been printed since the Plays were written to which they are referred: because I know that they were extracted and collected from the Originals, whence the Plot was taken, though I had them not by me: of which I could produce many instances, were it material.*

I would desire my Readers leave to make this Observation by the by, that a Drammatick Poet *is not ty'd up to the Rules of* Chronology, *or* History; *but is at liberty to alter and model a Story at his pleasure, and to change not only the Circumstances of a true Story, but even the principal Action it self. Of this opinion are many of our modern*

dern Critiks; and Scaliger *observes not only that 'tis the priviledge of* Epick *Poets, but also of* Tragedians. Quis nescit omnibus Epicis Poetis Historiam esse pro argumento? quam illi aut adumbratam, aut illustratam certe alia facie quam ostendunt ex Historia conficiunt, Poema. Nam quid alius Homerus? Quid Tragicis ipsis faciemus. Sic multa Lucano ficta. Patriæ Imago quæ sese offerat Cæsari: excitam ab Interis animam, atq; alia talia. *This instance of* Lucan, *makes me call to mind what Sir* William Davenant *says on account of the same Author, whom he blames for making choice of an Argument so near his own time, that such an Enterprize rather beseem'd an Historian, than a Poet.* For *(says he)* wise Poets think it more worthy to seek out truth in the Passions, than to record the truth of Actions; and practise to describe mankind just as we are perswaded or guided by instinct, not particular persons, as they are lifted, or levelled by the force of Fate, it being nobler to contemplate the general History of Nature, than a selected Diary of Fortune. *So that we see the business of a Poet is to* refine *upon History; and Reformation of Manners is so much his business, that he is not to represent things on the Stage, as he finds them* recorded *in History, but as they* ought *to have been: and therefore we are not to make* History *so much the Standard and Rule of our Judgment, as* Decency *and* Probability. *For indeed, provided the Author shew Judgment in the heightning and working up of his Story, it matters not whether the Play be founded on* History, *or* Romance, *or whether the Story be his own, or another's Invention.*

Poetices. Lib. 1. c. 2.

Pref. to *Gondibert*, p. 2.

The last sort of Remarks, relate to Thefts: for having read most of our English Plays, as well ancient as those of latter date, I found that our modern Writers had made Incursions into the deceas'd Authors Labours, and robb'd them of their Fame. I am not a sufficient Casuist to determine whether that severe Sentance of Synesius *be true,* Magis impium Mortuorum Lucubrationes quam vestes furari; *That 'tis a worse sin to steal dead mens Writings, than their Clothes: but I know that I cannot do a better service to their memory, than by taking notice of the Plagiaries, who have been so free to borrow, and to endeavour to vindicate the Fame of these ancient Authors from whom they took their Spoiles. For this reason I have observ'd what Thefts I have met with throughout the Catalogue, and have endeavour'd a restitution to their right Owners, and a prevention of the Readers being impos'd on by the Plagiary, as the Patrons of several*

of

of our Plays have been by our Modern Poets. But none certainly has attempted it with greater confidence, than he that ſtiles himſelf the Author of The Country Innocence, *or* The Chambermaid turn'd Quaker: *a Play which was acted and printed in the year* 1677. *but firſt publiſh'd many years before by its genuine Author* Ant. Brewer.

It is not to thoſe of our own Nation only, but to Forreigners alſo, that I have endeavour'd to do Juſtice. For that reaſon I have remark'd (as far as my knowledge would permit me) what has been tranſlated or ſtollen from Taſſo, Guarini, Bonarelli, Garnier, Scarron, *both the* Corneilles, Molliere, Rucine, Quinault, *and others both* French *and* Italians. *Neither have I omitted, to my power, to do right likewiſe to the ancient* Greek *and* Latin *Poets, that have written in this way, as* Sophocles, Euripides, Æſchylus, Ariſtophanes, Seneca, Plautus, Terence, *&c. I muſt acknowledge, with regret, that theſe are not ſo well known to me as I could wiſh; but yet as far as my power, I have endeavour'd to do right to their Memories. But I dare aſſure my Reader, that for the future it ſhall be more my buſineß to obtain a more intimate acquaintance with all worthy Strangers, as well as with my own Countrymen, ſo that if this Triſle ſhould have the fortune to appear abroad a ſecond time, it ſhall be more compleat and correct, than the ſhortneß of the time, and my ſmall acquaintance with Authors at preſent allow; the Catalogue being in the Preß, and the firſt ſheet of it ſet, before I thought of adding theſe Remarks.*

But before I quit this Paper, I deſire my Readers leave to take a View of Plagiaries *in* general, *and that we may obſerve the different proceedings between the* Ancients *and our* Modern *Writers. This Art has reign'd in all Ages, and is as ancient almoſt as Learning it ſelf. If we take it in its general Acceptation, and according to the extent of the word, we ſhall find the moſt Eminent Poets (not to move excentrically and out of our preſent Sphere) are liable to the charge and imputation of* Plagiary. Homer *himſelf is not free from it, if we will give credit to* Suidas, Ælian, *and others: and that the invention of the* Iliad *is not wholly due to him, ſeems to be confirm'd by the Teſtimony of* Ariſtotle, *who mentions a* ſmall Iliad, *which was written before his was produced.* Poet. c. 23. *But whether there be any ground, for this Opinion, or no, certain it is that the moſt eminent Poets amongſt the* Romans, *I mean* Virgil *and* Ovid, *made uſe of the Grecian Magazines, to ſupply their Inventions. To prove this, let us firſt*

Poet. l. 3. cap. 15. *consider* Virgil, *stil'd the King of Poets by* Scaliger, *and in the opinion of* Properetius *exceeding* Homer *himself, as appears by the following Lines so well known amongst all learned men.*

Cedite Romani Scriptores, cedite Graii,
Nescio, quid majus nascitur Æneade.

Yet even this great man has borrow'd in all his Works; from Theocritus, *in his* Eclogues; *from* Hesiod *and* Aratus, *in his* Georgicks; *and from* Homer *and* Pisander, *in his* Æneads: *besides what he has borrow'd from* Parthenius Nicæus, *his Tutor in the* Greek *Tongue, and from* Q. Ennius *an ancient* Latin *Poet; as* Saturnalia, l. 5. c. 11. l. 6. c. 1. *you may read more at large in* Macrobius. *If we consider* Ovid, *the Flower of the* Roman *Wit, we shall find him imitating at least, if not borrowing from, the forementioned* Parthenius: *his* Metamorphosis, *that Divine Poem,* (*as* Ant. Muretus *stiles it in his* Orat. Vol. 2. Orat. 3.) *being built upon that Poem writ in the* Greek *Tongue, which bore the same Name, and handled the same Subject, as we are told by* Plutarch *and* Eustathius. *And if to these we add that worthy* Carthaginian Terence, *who by the kindness of the generous* Lucan, *was at once made a free man and Citizen of* Rome, *and whom on the account of his Comedies written in the* Latin *Tongue, we may number among the* Roman *Writers: we shall find him likewise beholding, for his Productions, to the eminent* Athenian *Poet* Menander.

But let us now observe how these Eminent Men manage what they borrow'd; and then compare them with those of our times. First, They propos'd to themselves those Authors whose Works they borrow'd from, for their Model. Secondly, They were cautious to borrow only what they found beautiful in them, and rejected the rest. This is prov'd by Virgil's *Answer concerning* Ennius *his Works, when he was ask'd by one who saw him reading, what he was about, reply'd,* Aurum se ex Enii stercore colligere. *Thirdly, They plainly confess'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence 'twas originally taken. Thus* Terence *owns in the Translations in his* Prologue *to* Eunuchus.

Qui hunc vertendo, & eas discribendo multis
Ex Græcis bonis, Latinas fecit non malas.

This

This behaviour Pliny *commends in these words*: Est enim benignum & plenum ingenium Pudoris, fateri per quos profeceris: *and after having blam'd the Plagiaries of his time, he commends* Cicero *for making mention of* Plato, Crantor, *and* Panætius, *whom he made use of in his Works: and let it be* observ'd *by our* Modern *Poets, that though our modest* Carthaginian *own'd his Translations, yet was he not the less esteem'd by the* Romans, *or his Poems less valu'd for it. Nay, even in* this *Age he is universally commended by learned men, and the judicious* Rapin *gives* him *a Character, which I doubt few of our Age will deserve. Terence* a ecrit d'une Maniere, & si naturelle, & si judicieuse, que de Copie qu'il estoit il est devenu original: car jamais Auteur n'a eu un gousts plus pur de la Nature. Lastly, *Whatsoever these ancient Poets (particularly* Virgil) *cupped from any Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so* handsomly *into their Poems, (the body and Oeconomy of which was generally their own) that what they* borrow'd, *seem'd of the same Contexture with what was* originally *theirs. So that it might be truly said of* them; Apparet unde sumptum sit, aliud tamen quàm unde sit, apparet.

Epist. ad Tit. Vespar.

Reflect. 26. part 2.

If we now on the other side *examine the proceedings of our late* English *Writers, we shall find them diametrically opposite in all things.* Shakspear *and* Johnson *indeed imitated these Illustrious Men I have cited; the* one *having borrow'd the Comedy of Errours from the* Menechmi *of* Plautus; *the* other *has made use not only of him, but of* Horace, Ovid, Juvenal, Salust, *and several others, according to his occasions: for which he is commended by Mr.* Dryden, as having thereby beautified our Language: *and Mr.* Rymer, *whose Judgment of him is this*; I cannot (*says he*) be displeas'd with honest *Ben*, when he chuses rather to borrow a Melon of his Neighbour, than to treat us with a Pumpion of his own growth. *But for the most part we are treated far otherwise; not with sound* Roman *Wit, as in* Ben's *time, but with empty* French *Kickshaws, which yet our Poetical Hosts serve up to us for Regales of their own Cookery; and yet they themselves undervalue that very Nation to whom they are oblig'd for the best share of their Treat. Thus our* Laureat *himself runs down the* French *Wit in his* Marriage à la Mode, *and steals from* Moliere *in his* Mock Astrologer; *and which makes it more observable, at the same time he does so, pretends in his* Epistle *to justifie himself from the imputation*

Epist. to Mock Astrologer.

Tragedies of the last Age, p. 143

tation of Theft: Not unlike the Cunning of a Jugler (*to apply his own Simile to him*) [*Epiſtle to the* Spaniſh *Fryer*] who is always ſtaring us in the Face, and overwhelming us with Gibberiſh, only that he may gain the opportunity of making the cleanlier conveyance of his Trick. *I will wave the Epiſtle to this Play, which ſeems to be the Picture of Bays in little, yet I cannot omit one Obſervation more, which is, that our* Laureat *ſhould borrow from* Old Flecknoe, *whom he ſo much deſpiſes: and yet whoever pleaſes to read* Flecknoe's Damoyſelles a la Mode, *will find that they have furniſht Mr.* Dryden *with thoſe* refin'd *Expreſſions which his* Retrenching *Lady* Donna Aurelea *makes uſe of, as* the Counſellor of the Graces, *and that* furious indigence of Ribons. *But poſſibly he will own that he borrow'd them as* Father Flecknoe *did, from* Mollieres Les Precieuſes Ridicules: *however, I hope he will allow that theſe Expreſſions better ſuit with the* Spiritual *Temper of thoſe* French *Damſels, than with the known Gravity of the* Spaniſh *Ladies. I hope Mr.* Dryden *will pardon me this Diſcovery, it being abſolutely neceſſary to my deſign of Reſtoring what I could to the true Authors: and this Maxim I learnt from his own Father* Aldo, *Every one muſt have their Own.* Fiat Juſtitia, aut ruat Mundus. *In purſuance to which, I own that Mr.* Dryden *has many Excellencies which far out-weigh his Faults; he is an excellent* Critick, *and a good* Poet, *his Stile is ſmooth and fluent, and he has written well, both in Verſe and Proſe. I own that I admire him, as much as any man;*

Ep. to the Spaniſh Fryer.

Kind Keeper.

——Neque ego illi detrahere auſim,
Hærentem Capiti multâ cum Laude Coronam.

Mor. Sat. 10. l. 1.

But at the ſame time I cannot but blame him for taxing others with ſtealing Characters from him, (as he does Settle *in his* Notes on Morocco) *when he himſelf does* the ſame, *almoſt in all the Plays he writes; and for arraigning his Predeceſſours for ſtealing from the* Ancients, *as he does* Johnſon; *which 'tis evident that he himſelf is guilty of the ſame. I would therefore deſire our Laureat, that he would follow that good Advice which the modeſt Hiſtory Profeſſor Mr.* Wheare *gives to the young Academick in his* Antelogium, to ſhun this, Confidence and Self-love, as the worſt of Plagues; and to *conſider that* Modeſty is it which becomes every Age, and leads all that follow her in the ſtreight, and right Path to ſolid Glory;

Mr. Boban's Tranſlat.

Glory; without it we are hurld down Precepices, and instead of acquiring Honour, become the scorn of Men, and instead of a good Fame, we return loaden with Ignominy and Contempt.

I have not time to examine the Thefts of other Plagiaries in particular, both from the French *and our* own *Language, and therefore shall onely desire them to consider this Sentence of* Pliny: Obnoxii profecto animi, & infelicis ingenii est, deprehendere infurto malle, quam mutuum reddere cum presertim sors fiat ex usurâ. *Ep. ad T.V.*

Althô I condemn Plagiaries, *yet I would not be thought to reckon as such either* Translators, *or those who* own *what they borrow from other Authors: for as 'tis commendable in any man to advantage the* Publick; *so it is manifest, that those Authors have done so, who have contributed to the Knowledge of the* Unlearned, *by their excellent* Versions: *Yet at the same time I cannot but esteem them as the* worst *of Plagiaries, who steal from the Writings of those of our own Nation. Because he that borrows from the worst* Forreign *Author, may possibly import, even amongst a great deal of trash,* somewhat *of value: whereas the former makes us pay extortion for* that *which was our own before.*

For this reason I must distinguish one of our best Comick-Writers, from the common Herd *of* Translators; *since though proportionate to his Writings, none of our* modern *Poets have borrow'd less; yet has he dealt ingenuously with the World, and if I mistake not, has* publickly *own'd, either in his* Prefaces, *or* Prologues, *all that he has borrow'd; which I the rather take notice of, because it is so* little *practised in* this *Age. 'Tis true indeed, what is borrow'd from* Shakspeare *or* Fletcher, *is usually own'd by our Poets, because every one would be able to convict them of Theft, should they endeavour to conceal it. But in what has been stolen from Authors not so generally known, as* Murston, Middleton, Massenger, *&c. we find our Poets playing the parts of* Bathyllus *to* Virgil, *and robbing them of that Fame, which is as justly their due, as the Reward the Emperour* Augustus *had promised to the Author of that known* Distich *affixed on the Court Gate, was to* Virgil. *Mr.* Shadwell.

Neither can this Imputation be laid at the doors of such who are onely Imitators of the Works of others, amongst which, are admired Sir Charles Sidley, *and the inimitable M.* Wytcherley: *The last of which, if I mistake not, has Copied* Mollieres le Misanthrope, *in his*

his Character of the Plain Dealer; and his Celimene, in that of Olivia: but so well, that though the Character of the Misanthrope be accounted by Rapin, Le Caractere le plus achevee; The compleateſt Character, and the moſt ſingular that ever appeared on the Stage: yet certainly our Poet has equaled, if not exceeded his Copy. Imitation which Longinus commends in Steſichorus, Archilochus, and Herodotus, all of them being imitators of Homer; but particularly he ſays of Plato: Πλατων δ' τουτων μαλιστα ὁ Πλατων, ἀπο τῆς ὁμηρικῆς ἐκεινης νάματος εἰς αὐτὸν μυρίους παρέσυρεν ἐπομένους. Sed omnium hujus Poetæ ſtudioſiſſimus imitator fuit Plato, ab illis Homericis Latticibus ad ſe ſeductos vivos quamplurimos transferens.

Reflect. 26. part. 2.

Περι ὑψους Sect. 13.

But to put an end to theſe Obſervations, which may prove alike troubleſome to the Reader, as well as to the Poets: I muſt ſay this for our Country-men, That notwithſtanding our Modern Authors have borrow'd much from the French, and other Nations, yet have we ſeveral Pieces, if I may ſo ſay, of our own Manufacture, which equal, at leaſt, any of our Neighbours productions. This is a truth ſo generally known, that I need not bring inſtances to prove, that in the humour of our Comedies, and in the characters of our Tragedies, we do not yeild to any other Nation. 'Tis true the unities of Time, Place, and Action, which are generally allowed to be the Beauties of a Play, and which the French are ſo careful to obſerve, add all luſtre to their Plays; nevertheleſs, ſeveral of our Poets have given proof, that did our Nation more regard them, they could practice them with equal ſucceſs: But as a correct Play is not ſo much underſtood, or at leaſt regarded by the generality of Spectators; and that few of our Poets now-a-days write ſo much for Honour as Profit: they are therefore content to pleaſe at an eaſier rate. But would ſome great Man appear here in the defence of Poetry, and for the ſupport of good Poets, as the great Cardinal Richlieu, that Noble Patron of Arts and Sciences, did in France; I doubt not but we ſhould find ſeveral Authors, who would quickly evince, that neither the Writings of Ariſtotle, or the practice of thoſe admirable Rules laid down by that Father of Criticiſm, and his beſt Commentator, Horace; with the reſt of thoſe eminent Men, that have written on the Art of the Stage, are unknown to them.

But in the mean time, would our Nobility and Gentry, who delight in Plays, but allow themſelves ſo much time as to read over what is extant on this Subject in Engliſh, as, Ben. Johnſon's Diſcoveries;

coveries; Roſcommon's *Tranſlation of* Horace's *Art of Poetry*; Rapin's *Reflections on* Ariſtotle's *Treatiſe of Poetry*; Longinus *of the loftineſs of Speech*; Boyleau's *Art of Poetry*; Hedelin's *Art of the Stage*; Euremont's *Eſſays*; Rimer's *Tragedies of the laſt Age conſidered*; Dryden's *Drammatick Eſſay*; *and ſeveral others*; *though they underſtood none but their native Language, and conſequently could not read what* Voſſius, Heinſius, Scaliger, Plutarch, Athenæus, Titius Giraldus, Caſtelvetro, Lope de Vega, Corneille, Menardiere, *and others which have written to the ſame purpoſe in ſeveral Languages*; *yet thoſe which are to be met with in* Engliſh, *are ſufficient to inform them, both in the* excellency *of the Poetick Art, and the Rules which Poets follow, with the Reaſons of them: They would then find their Pleaſure encreaſe with their Knowledge; and they would have the greater ſatisfaction in ſeeing a correct Play, by how much they were capable (by the help of theſe Rules) to diſcern the* Beauties *of it; and the greater value for a* good *Poet, by how much they were ſenſible of the Pains and Study requiſite to bring ſuch a Poem to perfection. This would advance the fame of* good *Poets, and procure them* Patrons *amongſt the* Nobility *and* Gentry, *and through their* Emulation *to exceed each other,* Poetry *might in a few Years be reſtored to the ſame Perfection that it was in formerly, at* Rome *and* Athens.

GERARD LANGBAINE.

ERRATA.

BY reason of my great distance from the Press, several considerable Errata's are to be met with throughout; but the most material are these which follow: Which the Reader is desired to Pardon and Correct.

In the Catalogue it self.

PAge 6. The Wits *is left out, a Play of Sir* W. Davenant. *p.* 10. Courageous Turk, *&c. for* 4° *read* 8° *p.* 11. Play of Love, *&c. dele* 4°, *for I never saw but the first Play. p.* 13. *for* Hymenes *read* Hymenæi. *p.* 16 *for* Antiquarary *read* Antiquary. *p.* 17. Heyre *for* 8° *read* 4°. *p.* 25. *for* Loyal Brother *read* Revengers Tragedy.

In the Notes.

PAge 7. *and so throughout, for* In vitam *read* in vitâ, *and* in vitas *read* in vitis. *p.* 9. *Note* (c) *for* Procopii *read* Procopii. *p.* 10. *N.* (n) *add the Line of the next Page, viz. Plot from* Guiciardine's *History of* Italy, *p.* 11. *dele and from* Poetical History, *ibid. to N.* (*) *instead of what is Printed, read, These three Plays are Translated from* Seneca, *and Printed with the rest,* Lond. 1581. *p.* 13. *N.* (b) *for Book the Ninth, Satyr the first Part, read, Book the First, Satyr* 9. *p.* 17. *N.* (d) *for* du Bee, *read* du Bec. *p.* 18. *N.* (†) *for Fourteen, read Thirteen, and for Three, read Five. p.* 19. *N.* (l) *belongs to* Cambyses. *p.* 20. *N.* (h) *for* Mons *read* Monsieur. *p.* 21. *N.* (k) *for* Mænechrini, *read* Mænechmi. *p.* 22. *N.* (i) *for* 1581, *read* 1653. ibid. *to* Triumph of Beauty, *add* (k) *with this Note, Printed with his Poems,* Lond. 1646. *p.* 25. *N.* (b) *for Publish'd, read Reprinted.* ibid. *N.* (d) *for* Musæe Erotoprgnion, *read* Musæi Erotopagnion. *p.* 24. *N.* (f) *for* K. *read* Prince. *p.* 25. *N.* (n) *to* Observationum, *add.* Medicarum Volumen. *p.* 27. *N.* (d) *for Poem, read Play.* ibid. *N.* (g) *belongs to* French Conjurer, *and N.* (h) *to* Witty Combat. *p.* 28. *N.* (h) *belongs to* Thornby-Abby; *N.* (l) *to* Marriage Broker, *and the last Line to* Menechmus. *p.* 31. *N.* (r) *belongs to* Rivals.

A Catalogue of Plays,

WITH THEIR

Known or Supposed AUTHORS, *&c.*

Will. Alexander, Lord *Sterline*.

(c) (a) Alexandrian Trag. Tr. Fol.
(b) Crœsus ——— T. Fol.
(d) Darius ——— T. Fol.
(e) Julius Cæsar —— T. Fol.

Robert Armin.

Maids of Moorclack ——— H.

Barnaby Barnes.

(f) Devil's Charter. ——— T. 4°.

Samuel Brandon.

(g) Virtuous Octavia — T. C. 8°.

Henry Burkhead.

Colas Fury, or Lyrindas Misery. T. 4°

(a) *Plot from* Justin's *Hist. Lib.* 14.
(b) *Plot from* Herodotus, *Lib.* 1. Plutarch *in* Solon's *Life.*
(c) *These of the Lord* Sterline *are all Bound with his Works (in Folio) called,* Recreations with the Muses. *Printed at* London, 1637.
(d) *Plot from* Justin's *Hist. Lib.* 11.
(e) *Plot from* Sueronius *and* Plutarch.
(f) *Plot from* Guiciardine's *Hist.* of *Italy.*
(g) *Plot from* Plutarch's *Lives.*

Robert Baron.

(h) Gripus & Hegio ——— P. 8°
Deorum Dona ——— M. 8°
(i) Mirza ——— T. 8°

Anthony Brewer.

Country Girle ——— Com. 4°
(k) Love-sick King —— T. C. 4°

Nicholas Breton.

Old mans Lesson, and Young mans Love ——— I. 4°

Dabridgecourt Belchier.

See me, and see me not —— C. 4°

(h) *These two of* R. Baron *are mentioned in former Catalogues, but are part of a Romance writ by him, and called the* Cyprian Academy. *Printed at* London, 1647.
(i) *Plot from* Herbert's *Travels,* Fol.
(k) *From an old* English *Chronicle,* Fol.

Francis Beaumont.
Vide Fletcher.

Richard Bernard.

Terences Comedies, *viz.*
Andræa.
Adelphi.
Evnuchus.
Heautontimorumenos.
Hecyra.
Phormio. } 4°.

Lodow. Barry.

Ram-Alley, or Merry Tricks. C. 4°

Richard Brome.

(a) Court Beggar—C.
City Wit—C.
Damoyselle—C.
Mad couple well matcht.
Novella—C. } 8°.

(b) Covent Garden weeded C. 8°
English Moor—C. 8°
Love-sick Court—C. 8°
New Exchange—C. 8°
Queen and Concubine C. 8°

Antipodes—C. 4°
* Jovial Crew—C. 4°
(c) Northern Lass—C. 4°

(a) *These five of* Richard Brome, *are Printed in one Volume*, Octavo, London, 1635.
(b) *These five of* Brome, *are Printed in another Volume in* Octavo, London, 1659.
* *Reprinted*, Lond. 1686.
(c) *Lately Reprinted.*

Queens Exchange—C. 4°
Sparagus Garden—C. 4°

Alexander Brome.

Cunning Lover—C. 4°

Fulk, Lord *Brook.*

(d) Alaham—T. Fo.
(e) Mustapha—T. Fo.

Abraham Baily.

Spightful Sister—C. 4°

Mrs. *Frances Boothby.*

Marcelia—T. C. 4°

John Bancroft.

Sertorius—T. 4°

Mrs. *Astræa Behn.*

Amorous Prince—T. C. 4°
(f) Abdellazar, or the Moors } T. 4°
Revenge }
(g) City Heiress—C. 4°

(d) *These two of the Lord* Brook's *are Printed with his Poetical Works in* Folio.) London, 1633.
(e) *Plot from the* Turkish *Chronicle.*
(f) *This is a Play of* Christopher Marlo's, *call'd* Lusts Dominion, *Printed in* Octavo, London, 1661.
(g) *Part of the* City Heiress, *from a Play of* Middleton's, *call'd*, A Mad World my Masters, *Quarto; and part from another of* Massenger's, *called*, The Guardian, *Octavo.*

Dutch

(a) Dutch Lover——C. 4°
(b) Emperour of the Moon——F. 4°
Forc'd Marriage——T. C. 4°
False Count——C. 4°
Feign'd Courtezans——C. 4°
Lucky Chance——C. 4°
(c) Rover, two Parts——C. 4°
(d) Roundheads——C. 4°
(e) Sir Patient Fancy——C. 4°
(f) Town-Fopp, or Sir Timothy Tawdry——C. 4°
(g) Young King——T. C. 4°

Capt. William Beadle.

Excommunicated Prince.——T. C. Fo.

——*John Banks.*

(*) Destruction of Troy——T. 4°
(h) Rival Kings——T. 4°
(i) Unhappy Favourite-*Essex*-T. 4°
(k) Mary, Queen of *Scotland*--T. 4°

(a) *Plot from* Don Feniſe, Octavo.
(b) *Stollen from* Harlequin, Emperur dans le Monde de la Lune.
(c) *Taken from* Tho. Killegrew's Don Thomaſo, *or* The Wanderer, *Folio.*
(d) *A Play of* John Tatcham's, *called,* The Rump, *altered,* Quarto.
(e) *Part of this Play taken from* Richard Brome's *Damoiſelle,* Octa. *and* Le malade imaginaire.
(f) *A great part of this Play borrowed from a Play, called,* The Miſeries of forc'd marriage, *Written by* George Wilkins, *Quarto.*
(g) *Rose from* Alcamenes *and* Menalippa, *in* Cleopatra, *Folio.*
(*) *Plot from the old Story ſo called.*
(h) *Plot from* Caſſandra, *Folio.*
(i) *Plot from E. of* Eſſex *and Q. E. a Nov.*
(k) *Plot from* Cauſin's Holy Court, *Folio.*

(l) Virtue Betray'd-*An. Bullen.* T. 4°

George Chapman.

All Fools——C. 4°
(*) Alphonſus, Emperor of Germany——T. 4°
Blind Beggar of Alexandria——C. 4°
(†) Buſſy D' Anboys——T. 4°
——His Revenge——T. 4°
(m) Byron's Conſpiracy——T. 4°
——His Tragedy——T. 4°
(n) Cæſar and Pompey——T. 4°
Gentleman Uſher——C. 4°
Humorous Days Mirth——C. 4°
May Day——C. 4°
Monſieur D' Olive——C. 4°
Maſque of the Middle Temple. M. 4°
Revenge for Honour——T. 4°
Temple——M. 4°
Two Wiſe Men, and all the reſt Fools——C. 4°
(o) Widows Tears——C. 4°
(p) Eaſtward Hoe——C. 4°

Robert Cox.

(‖) Actæon and Diana——I. 4°

John Cook.

Green's Tu Quoque——C. 4°

(l) *Plot* Q. Eliz. *Novel, firſt Part* 8°.
(*) *Plot from Chron.* de Rebus Germanicis.
(†) *Plot from the* French *Chron.* Hen. 3.
(m) *Plot from the* French *Chronicles.*
(n) *Plot from* Lucan's Phatſalia, Suetonius, *in the Life of* Julius Cæſar.
(o) *Plot from* Petronius Arbyter.
(p) *Written by* Chapman, Johnſon, *and* Marſton.
(‖) *Plot from* Ovid's Metamorph.

Edward Cook.

(a) Loves Triumph—— T. C. 4°

Thomas Carew, and Inigo Jones.

(b) Cœlum Britannicum—— M. 8°

Lady Eliz. Carew.

(c) Mariam—— T. 4°

Robert Chamberlain.

Swaggering Damoyselle—— C. 4°

William Chamberlain.

Loves Victory—— C. 4°

(d) Lodowick Carlell.

Arviragus and Philicia, two Parts—— T. C. 12°
Fool would be a Favourite—T. C. 8°
Deserving Favourite——T. C. 8°
(*) Osmond the Great Turk-T. 8°
Passionate Lovers, two Parts. T. C. 8°

(a) *Plot from* Cassandra, *Fol.*
(b) *Printed with* Carew's *Poems.* London, 1670.
(c) *Plot from* Josephus, *Folio.*
(d) *The first of* Carlell's *Plays*, (viz.) *in two Parts, Bound in one Volume, Twelves. The three next Printed in another Volume, Octavo.* London, 1657. *And the next in Octavo. Printed* 1659.
(*) *Plot from* Knolls's Turkish *History, in the Reign of* Mahomet *the First.*

(e) Heraclius Emperour of the East—— T. 4°

Abraham Cowley.

(f) Cutter of Coleman-street-C. 4°
Guardian——C. 4°
(g) Loves Riddle——P. Fol.

(h) William Carthwright.

Lady Errant——T. C. 8°
Ordinary——C. 8°
Royal Slave——T. C. 8°
(i) Siege——T. C. 8°

(k) Sir Aston Cockain.

Obstinate Lady——C. 8°
(+) Ovid——T. 8°
(l) Trapolin suppos'd a Prince. T. C. 8°

Richard Carpenter.

Pragmatical Jesuit——C. 4°

Charles Cotton.

(m) Horrace——T. 4°

(e) *From* Corneille.
(f) *This Play is the* Guardian, *Corrected and Enlarged.*
(g) *Bound with his Second Volume, Folio,* London, 1684.
(h) *All Printed with his Poems* 1651.
(i) *Occasion in* Plutarch's *Life of* Cymon, *and Part from* Boccaces *Novels, the Ninth Day, Novel the First.*
(k) *All Printed with his Poems.* Lon. 1669.
(+) *Plot from his Elegies.*
(l) *Plot from* Trapolen creduto Principe.
(m) *From* Corneille.

John

John Corey.

(a) Generous Enemies——C. 4°

John Crown.

(b) Andromache——T. 4°
Ambitious States-man——T. 4°
City Politiques——C. 4°
(c) Country Wit——C. 4°
(d) Charles the Eighth——T. 4°
(e) Caliſto——M. 4°
(f) Deſtruct. of Jeruſal. 2 pts. T. 4°
(†) Henry the ſixth——T. 4°
(†) ——The ſecond Part, or the Miſeries of Civil War——T. 4°
Juliana, Princeſs of Poland. T.C. 4°
(g) Sir Courtly Nice——C. 4°
(h) Thieſtes——T. 4°

John Day.

Blind Beggar of Bednal Green. C. 4°
Humour out of Breath——C.
(i) Iſle of Gulls——C. 4°
Law Tricks——C. 4°
Parliament of Bees——M. 4°

(a) *Part of this Play is borrowed from Sir* William Lower's *Noble Ingratitude.*
(b) *Tranſlated from the* French.
(c) *Part from* Molliere's Le Sicilien.
(d) *Plot from* Guiciardine's *Hiſt. and the* French *Chron. in the Reign of* Charles 8.
(e) *The Foundation from* Ovidii Metam. Liber.
(f) *Plot from* Joſephus's *Hiſt. Book* 6. 7.
(†) *From* Engliſh *Chronicles, and part of the Language from* Shakeſpear.
(g) *Plot, and part of the Play from a* Spaniſh *Play, called* No Puedeſer.
(h) *Plot from Poetical Hiſtory.*
(i) *Plot from Sir* Phil. Sidney's Arcadia.

(k) Travels of three Engliſh Brothers——H. 4°

Robert Dawbourn.

Chriſtian turn'd Turk——T. 4°
Poor Mans Comfort——C. 4°

(l) Samuel Daniel.

(m) Cleopatra——T. 4°
Hymens Triumph——P. 4°
(n) Philotas——T. 4°
Queens Arcadia——P. 4°
Viſion of the twelve Goddeſſes. M. 4°

Robert Davenport.

(o) City Night-Cap——C. 4°
(p) John and Matilda——T. 4°

Thomas Decker.

Fortunatus——C. 4°
Honeſt Whore, two Parts——C. 4°
If this be'nt a good Play, the Devil's in't——C. 4°
Match me in London——C. 4°
(q) Northward Hoe——C. 4°
(q) Weſtward Hoe——H. 4°
(q) Wyat's Hiſtory——H. 4°

(k) *Writ by him,* Rowly, *and* Wilkins.
(l) *All Printed in one Volume,* London, 1623.
(m) *Plot from* Appian *of* Alexandria.
(n) *Plot from* Plutarch's *Life of* Alexander, *and* Quintus Curtius, *Book the 6th.*
(o) *Plot from* Don Quixot's *Novel, of the* Curious Impertinent, *and* Boccaces Novels, Day the 7th, Novel 7th.
(p) Engliſh *Chronicle.*
(q) *Writ by him and* Webſter.

Untruſſing

Untrussing of the Humorous Poet — C. 4°
Whore of Babylon — C. 4°
Wonder of a Kingdom — C. 4°
(*) Witch of Edmonton — T. 4°

(1) *Sir Will. D'Avenant.*

(a) Albovine — T. Fol.
Cruel Brother — T. Fol.
Distresses — C. Fol.
Fair Favourite — T. C. Fol.
Just Italian — T. C. Fol.
Love and Honour — T. C. Fol.
(b) Law against Lovers — T. C. Fol.
(c) Man's the Master — C. Fol.
Platonick Lovers — C. Fol.
† Play-House to be Lett — C. Fol.
Siege — T. C. Fol.
Siege of Rhodes, two Parts. T. C. Fo.
Temple of Love — M. Fol.
Triumph of the Prince D'Amour — M. Fol.
Unfortunate Lovers — T. Fol.
(d) Cœlum Britannicum. — M. Fol.
News from Plymouth — C. Fol.
Britannia Triumphans — M. 4°

(*) *Writ by him,* Rowly, *and* Ford.
(1) *All, except the last, Printed with his Works, in Folio.* Lond. 1673. *The last writ by him, and* Inigo Jones, *the late King's Surveyor.*
(a) *Plot from* Heylin's *Cosmographie, Book the First. Chronicle of* Italy.
(b) *From* Measure *for* Measure, *and* Much adoe about Nothing.
(c) *From* Mollieres's Joddelet, *ou* le Maitre valet.
† *Part from* Mollieres Sganarelle.
(d) *Not his, but* Carew's, *and Printed with his Poems,* Octavo.

Dr. Charles D'Avenant.

Circe — O. 4°

Tho. Denham.

(e) Sophy — T. 8°

John Dancer.

(f) Aminta — P. 8°
(g) Agrippa King of Alba. — T. C. 4°
(h) Nicomede — T. C. 4°

John Dryden.

(i) Amboyna — T. 4°
(k) Assignation — C. 4°
(l) —Auringzebe — T. C. 4°
(m) All for Love — T. 4°
Albion and Albanius — O. Fol.

(e) *Plot from* Herbert's *Travels, Life of* Abbas. *Printed with his Poems.* London, 1670.
(f) *Translated from the* Italian *of* Tasso, *and Printed with* Dancer's *Poems,* London, 1660.
(g) *Translated from Monsieur* Quinault.
(h) *Translated from* Corneille.
(i) Sanderson's *Hist. of K.* James p. 517.
(k) *Plot of the serious Plots, from the* Annals of Love: *In the Story of* Constantia *the Fair Nun. The Part of* Antelco, *from* Scarron's Comical Romance. *In the Story of* Destiny *and Madam* Star.
(l) *Plot from* Tavernier's *Voyages into* India, *Volume the First, Part the Second, Book the Second.*
(m) Plutarch's *Life of* Marcus Antonius, *and other* Roman *Historians.*

(a) Con-

(a) Conquest of Granada, two Parts——— T.C. 4°
* Evenings Love, or Mock-Astrologer——— C. 4°
(b) Indian Emperour——T.C. 4°
Kind Keeper, or Mr. Lymberham——— C. 4°
(c) Maiden Queen——T.C. 4°
(d) Marriage-A-la-mode——C. 4°
(f) Mistaken Husband——C. 4°

(a) *Plot,* Almanzor *and* Almahide, *from* Cleopatra *in the Story of* Artaban: *and* Almahide *the Romance;* Ozmyn *and* Benzaida, *from* Osman *and* Alibech, *in* Ibrahim. Abdalla, Abdelmelech, Lyndaraxa, *from Prince* Ariantes, Agathirses, *and* Elibesis, *in the First Book of the Ninth Part of* Cyrus.

* *Part from* Corneilles De Pit Amoreuse, *part from* Le-feinte Astrologue; *and part from the* Illustrious Basta, *a Romance.*

(b) *Plot,* Heylin's *Cosmography, Book the Fourth.* Hen. Bonzonus rerum ab Hispanis in India Occidentali gestarum, *Lib.* 3. *Octavo.*

(c) *Plot, from* Cleobuline, *Queen of* Corinth, *in the Second Book of the Seventh Part of* Cyrus: *and the Character of* Celadon *and* Florimel, *from* Pisistrate *and* Cerinthe *in* Cyrus, *Part Ninth, Book Third; and from the* French *Marquis of* Ibrahim, *Part Second, Book the first.*

(d) *Plot of the serious Part, and the Characters from* Sesostris *and* Timarete, *in* Cyrus, *Part the Sixth, Book the Second: and* Palamedes *from the Prince of* Salamis, *in the Story of* Timantes *and* Parthenia, *Part Sixth, Book First, of* Cyrus; *and from* Nagaret, *in the* Annals of Love, *Octavo.*

(f) *Founded on* Plautus's Amphytruo.

Rival Ladies——— T. C. 4°
† Sir Martin Mar-all——— C. 4°
(g) State of Innocence——C. 4°
(h) Spanish Fryar——T.C. 4°
(i) Tempest——C. 4°
(‖) Tyrannick Love, or Royal Martyr——— T. 4°.
(k) Troylus and Cressida— T. 4°
Wild Gallant——C. 4°
(†) (l) Duke of Guise—T. 4°
(m) Oedipus——T. 4°

John Dover.

Roman Generals——— T. C. 4°

Thomas Durfey.

(n) Banditti——C. 4°
(o) Common-wealth of Women——— T.C. 4°
Fool turn'd Critick——C. 4°
Fond Husband——C. 4°
(p) Injured Princess——T. C. 4°

† *Part from* Molliere's L' Etourdy.

(g) *Plot from* Milton's Paradise lost. *Octavo.*

(h) *Plot of the Comical Part from the* Pilgrim, *a Novel,* Twelves.

(i) *Originally* Shakespear's.

(‖) *Plot from* Jul. Capitolinus in vitam Maximini.

(k) *Part* Shakespear.

(l) *From* D'Avila's *History of* France.

(m) *From* Sophocles, *and the Poetical Histories.*

(†) *Joyn'd in these two last with* Nath. Lee.

(n) *Plot from* Don Fenise, *Octavo.*

(o) *Borrow'd from* Fletcher's Sea-Voyage.

(p) *The Foundation* Shakespear's.

(a) Madam

(a) Madam Fickle ——— C. 4°
Siege of Memphis ——— T. 4°
(b) Squire Old Sapp ——— C. 4°
Royallist ——— C. 4°
( ) Sir Barnaby Whigg ——— C. 4°
(d) Trick for Trick ——— C. 4°
Virtuous Wife ——— C. 4°

Tho. Duffet.

Mock-Tempest ——— F. 4°
Spanish Rogue ——— C. 4°

Sir George Etheridge.

Love in a Tub ——— C. 4°
Man of Mode, or Sir Fopling Flutter ——— C. 4°
She wou'd if she cou'd ——— C. 4°

Edward Eccleston.

(e) Noah's Flood ——— O. 4°

* *John Fletcher, and Francis Beaumont.*

Beggars Bush ——— C. Fol.
(f) Bonduca ——— T. Fol.
(g) Bloody Brother, or Rollo D. of Normandy. } T. Fol.

Custom of the Country — T. C. Fol.
(h) Chances ——— C. Fol.
Captain ——— C. Fol.
Coxcomb ——— C. Fol.
Cupid's Revenge ——— C. Fol.
Coronation ——— T. C. Fol.
Double Marriage ——— T. C. Fol.
Elder Brother ——— C. Fol.
False One ——— T. Fol.
Four Plays in One ——— T. C. Fol.
Faithful Shepherdess ——— P. Fol.
Fair Maid of the Inn ——— C. Fol.
Honest Man's Fortune ——— C. Fol.
Humerous Lieutenant ——— T. C. Fol.
(*) Island Princess ——— T. C. Fol.
King and no King ——— T. C. Fol.
Knight of the Burning Pestle. C. Fol.
Knight of Malta ——— T. C. Fol.
(i) Little French Lawyer — C. Fol.
Loyal Subject ——— T. C. Fol.
Laws of Candy ——— C. Fol.
(k) Lovers Progress ——— T. C. Fol.
Loves Cure ——— C. Fol.
(l) Loves Pilgrimage ——— C. Fol.
Mad Lover ——— C. Fol.
(m) Maid in the Mill ——— C. Fol.
Masque of Grays-Inn Gent. M. Fol.
Monsieur Thomas ——— C. Fol.

(a) *Part from the Antiquary.* Quarto.
(b) *Plot from* Francion's *Romance*, Fol.
(c) *Part of it from the* Fine Companion, *Quarto. And Plot from the Double-Cuckold, a* Novel, *Octavo.*
(d) *From Monsieur* Thomas.
(e) *Foundation on* Sacred Writ.
* *All* Beaumont *and* Fletcher's *Plays Printed together in one Volume, Folio,* London, 1679.
(f) *Plot from* Tacitus's Annals, *Book* 14.
(g) *Plot from* Herodiani Historiæ.
(h) *Altered by the Duke of* Buckingham, *and Printed in Quarto.* Lond. 1682. *The Plot from Lady* Cornelia, *in* Exemplary Novels, *Folio.*
(*) *Lately Reprinted with Alterations, by* Nat. Tate. Lond. 1687.
(i) *Plot from* Guſman's Don Lewis de Castro, *and* Don Roderigo de Montalvo.
(k) *Plot,* Lysander *and* Calista.
(l) *Part of it from* Johnson's New Inn, *Octavo, and the Plot from* Exemplary Novels, *Two Damsels.*
(m) *Serious Plot from* Gerardo, *p.* 350. 8°.

Maids

Maids Tragedy——— T. Fol.
Noble Gentleman———C.Fol.
Nice Valour———T.C. Fol.
Night Walker———C. Fol.
Propheteſs———T.C.Fol.
Pilgrim———T.C.Fol.
Philaſter———T. C. Fol.
Queen of Corinth———T.C.Fol.
Rule a Wife, and have a Wife——— C. Fol.
(a) Spaniſh Curate———C. Fol.
Sea Voyage———T. C. Fol.
Scornful Lady———C. Fol.
(b) Thierry and Theodoret——— T. Fol. & 4°
Two Noble Kinſmen—T. C. Fol.
(c) Valentinian—— T. Fol. & 4°
Womans Prize———C. Fol.
Women pleas'd———C.Fol.
Wife for a Month———C.Fol.
Wit at ſeveral Weapons—C.Fol.
Wild-gooſe Chaſe———C.Fol.
Woman Hater———C. Fol.
Wit without Money———C. Fol.

Nathaniel Field.

Amends for Ladies———C. 4°
Womans a Weather-cock—C. 4°

John Ford. v. Decker.

Broken Heart———T. 4°

Fancies———C. 4°
Lovers Melancholy———T. 4°
Loves Sacrifice———T.4°
Ladies Tryal———T. 4°
(d) Perkin Warbeck———H. 4°
Pity ſhe's a Whore———T. 4°
(e) Suns Darling———C. 4°

Thomas Ford.

(f) Loves Labyrinth——T. C. 4°

Abraham Fraunce.

Counteſs of Pembroke's Ivy Church, 2 Parts——— P. 4°

Richard Flecknoe.

(g) Damoyſelles a-la-mode-- C.8°
Erminia ———T. C. 8°
(h) Loves Kingdom——T.C. 8°
Loves Dominion———P. 8°
Marriage of Oceanus and Britannia——— M.

Ulpian Fulwell.

Like will to like, quoth the Devil to the Collier——— C. 4°

J. Fountain.

Reward of Virtue———C. 4°

(a) *From* Gerardo's Leandro. *p.* 214. 8°.
(b) *Plot from the* French *Chronicles, in the Reign of* Clotaire *the Second. Imperfect in the Folio Edition, but right in the Quarto.*
(c) *Plot,* Procopis Cæſarienſis Hiſtoriæ; *Altered by the Lord* Rocheſter. *Printed Quarto,* 1686.
(d) *Plot from* Gainsford's *Hiſtory,* 4°.
(e) Ford *and* Decker.
(f) *Printed with his Works, Octavo.* London, 1661.
(g) *Borrowed from* Molliere's Preceeuſes Redicules. *Octavo.*
(h) *Theſe two almoſt the ſame.*

Sir Ralph Freeman.

Imperiale——— T. 4°

Lord Viſcount Faulkland.

Marriage Night——— T. 4°

Sir Richard Fanſhaw.

(a) Paſtor Fido——— P. 8°

Sir Francis Fane, Jun.

(b) Love in the Dark—T. C. 4°
Sacrifice——— T. 4°

Henry Glapthorn.

Albertus Wallenſtine——— T. 4°
(c) Argalus and Parthenia—P. 4°
Hollander——— C. 4°
Ladies Priviledge——— C. 4°
Wit in a Conſtable——— C. 4°

Tho. Goff.

Careleſs Shepherdeſs.——— P. 4°
(d) Selimus——— T. 4°

(a) *Tranſlated from* Guarini's Italian, *and Printed with his Poems*, London, 8°.
(b) *Plot from the* Inviſible Miſtreſs, *in* Scarron's *Novels*, 8°.
(c) *Plot from Sir* Philip Sidney's Arcadia, *Folio.*
(d) *Plot from the* Turkiſh *Hiſtory.*

* (e) Courageous Turk.
(f) Oreſtes.
(g) Raging Turk. } T. 4°

Robert Green.

(h) Fryer Bacon——— C. 4°
(i) Looking-glaſs for London—H. 4°

George Gerbyer.

Falſe Favourite diſgrac'd—T. C. 8°

† *George Gaſcoign.*

Glaſs of Government——T. C. 4°
(k) Jocaſta——— T. 4°
(l) Suppoſes——— C. 4°
Pleaſure at Kenelworth-Caſtle. } M.

Francis Gouldſmith.

(m) Joſeph——— T. C. 8°

Robert Gomerſall.

(n) Sforza Duke of Millain—T. 8°

Alexander Green.

Politician Cheated——— C. 4°

(e) *Plot from the ſame.*
(f) *From* Euripides.
(g) *Plot from the* Turkiſh *Hiſtory.*
* *Printed in one Volume.*
(h) *Plot from the* Engliſh *Chronicle.*
(i) *Plot, Story of* Jonas *in the* Holy Scripture.
(k) *From* Euripides.
(l) *From* Arioſto.
(m) *From* Hugo Grotius's Sophompaneas, Latin.
(n) *Printed with his Poems*, Lond. 1633

John

John Heywood.

Four P P.---I. 4°
Play of Love---I. 4°
Play of the Weather---I. 4°
Play between John the Husband, and Tib his Wife. } I. 4°
Play between the Pardoner, Fryar, Curate, and Neighbour Pratt. } I. 4°
Play of Gentileness and Nobility, 2 Parts. } I. 4°

* *Jasper Heywood.*

Hercules Furiens }
Thyestes } T. 4°
Troas }

Tho. Heywood, vide Ford.

† ‖ Golden Age---} H. 4°
‖ Silver Age---}
‖ Brazen Age---C. 4°
† (a) Iron Age, 2 Parts---H. 4°
Challenge for Beauty---C. 4°
(b) Dutchess of Suffolk---H. 4°
English Traveller---C. 4°
Edward the Fourth, 2 Parts---H. 4°
(c) Elizabeth's Troubles, 2 Pts.---H. 4°
(d) Fair Maid of the West, Two Parts. } C. 4°
Four London-Prentices---H. 4°
Fair Maid of the Exchange---C. 4°
(e) Fortune by Land and Sea. } H. 4°
(f) Lancashire Witches---C. 4°
(g) Loves Mistress---M. 4°
Maidenhead well lost---C. 4°
(h) Rape of Lucrece---T. 4°
† Robert Earl of Huntingdon's Downfall. } H. 4°
† —His Death---T. 4°
Woman kill'd with Kindness---C. 4°
Wise Woman of Hogsden---C. 4°

William Habington.

Queen of Arragon---Folio.

Charles Hool.

(i) Terrences Comedies---C. 8°

Peter Hausted.

Rival Friends---C. 4°

Barton Holiday.

Marriage of the Arts---C. 4°

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* *Plot from* Guiciardine's *History of* Italy, *Folio, and from* Poetical *History.*
‖ *Plot from* Poetical *History.*
(a) *Plot from* Virgil's Æneids, *Second Book, and* Homer's Iliads.
† *These are usually Bound together.*
(b) *Plot from* English *Chronicle*, *and* Clark's *Martyrology.*
(c) *Plot from* English *Chronicle.*
(d) *Plot,* English Lovers, 8°.
(e) *By him and* Rowley.
(f) *By him and* Brome.
(g) *Plot from* Apuleius's Golden Ass, 4°.
(h) *Plot from* Titus Livius.
† *Plot,* Stow *and* Speed's *Chronicle.*
(i) *Castrated* Latin, English.

William Hemings.

(a) Fatal Contract ——— T. 4°
(b) Jews Tragedy ——— T. 4°

Richard Head.

Hic & ubique ——— C. 4°

* *Sir Robert Howard.*

Indian Queen ——— T.
Committee ——— C.
Surprisal ——— T. C.
Vestal Virgins ——— T. C.
} Fol.
(c) Blind Lady ——— C. 8°
Duke of Lerma ——— T. 4°

James Howard.

All Mistaken, or the Mad Couple. ——— C. 4°
English Monsieur ——— C. 4°

Edward Howard.

Man of Newmarket ——— C. 4°
Six Days Adventure ——— C. 4°
Usurper ——— T. 4°
Womans Conquest ——— T. C. 4°

James Howel.

(d) Peleus and Thetis ——— M. 4°

(a) *Plot,* French *Chronicles.*
(b) *Plot from* Josephus's *History of the* Jews, *Book Sixth and Seventh.*
* *The four first of Sir* Robert Howard's *Plays, are usually Bound together.*
(c) *Printed with his Poems in* 8°.
(d) *Translated from the* French.

(†) *Benj. Johnson.*

Alchymist ———
Bartholemew-Fair. ——— C. Fol.
Christmas's Masque ———
Cloridia ——— M. Fol.
Cynthia's Revels ——— C. Fol.
Challenge at Tilt ——— M. Fol.
(e) Cataline's Conspiracy ——— T. Fol.
Devil's an Ass ——— C. Fol.
Every Man in his Humour
Every Man out of his Humour. ——— C. Fo.
(f) Entertainment at K. *James*'s Coronation. ——— E. Fol.
Entertainments of the Q. and Prince, at *Althrop.* ——— E. Fol.
Entertainments of the King of *England*, and the King of *Denmark*, at *Theobalds.* ——— F. Fol.
Entertainment of K. *James*, and Q. *Ann*, at *Theobalds.* ——— F. Fol.
Entertainment of the King and Queen, on *May*-Day, at Sir *Wil. Cornwallis*'s House, at *High-gate.* ——— E. Fol.
Fortunate Isles ——— M Fol.
Fox ——— C. Fol.
Golden Age restored ——— M. Fol.
Honour of Wales ——— M. Fol.

(†) *All* Ben. Johnson's *except the four last, are Printed with other Poems in two Volumes, Folio,* London, 1640.
(e) *Plot from* Salust's *History.*
(f) *From several Authours quoted in the Margin throughout.*

* Hymenes

* Hymenes——M. Fol.
Iriſh Maſque——M. Fol.
King's Entertainment at *Welbeck*.——M. Fol.
Loves Triumph——M. Fol.
Love's Welcome——M. Fol.
Love Reſtored——M. Fol.
Magnetick Lady——C. Fol.
Maſque of Auguurs——M. Fol.
Maſque at the Lord *Hayes*'s Houſe.——M. Fol.
Maſque at the Lord *Haddington*'s Marriage.——M. Fol.
Maſque of Owls——M. Fol.
* Maſque of Queens——M. Fol.
Mercury Vindicated——M. Fol.
Metamorphoſed Gipſies——M. Fol.
(*a*) Mortimer's Fall——T. Fol.
News from the New World in the Moon.——M. Fol.
Neptune's Triumph——M. Fol.
* Oberon the Fairy-Queen——M. Fol.
Pleaſure reconciled to Virtue——M. Fol.
Pan's Anniverſary——M. Fol.
(*b*) Poetaſter——C. Fol.
* Queen's Maſque of Blackneſs.——M. Fol.
*—Her Maſque of Beauty——M. Fol.
Speeches at Pr. H. Barriers——M. Fol.
Staple of News——C. Fol.
(*c*) Silent Woman——C. Fol.
(*d*) Sad Shepherd——T. Fol.
(*e*) Sejanus——T. Fol.
Tale of a Tub——C. Fol.
Time Vindicated——M. Fol.
Viſion of Delight——M. Fol.
Caſe is altered——C. 4°
New-Inn——C. 4°
(*f*) Eaſtward Hoe——C. 4°
(*g*) Widow——C. 4°

John Jones.

Adraſta——C. 4°

Tho. Ingeland.

Diſobedient Child——J. 4°

Tho. Jordain.

Fancies Feſtivals——M. 4°
Mony's an Aſs——C. 4°
Walks of Iſlington and Hogſden——C. 4°

William Joyner.

(*h*) Roman Empreſs——T. 4°

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* *All marked with this* * *are in the firſt Volume, and Quotations are Cited by the Authour in the Margin throughout.*

(a) *An Imperfect Piece juſt begun.*

(b) *From* Ovid's *Elegies; and from* Horace's Satyrs, *Book the Ninth,* Satyr *the firſt Part.*

(c) *Borrowed part of it from* Ovid de Arte Amandi, *and* Juvenal's *Sixth* Satyr.

(d) *This Play left Imperfect.*

(e) *Plot,* Tacitus, Suetonius, Seneca, *&c. There is an Edition of this Play,* 4°, *Printed* Lond. 1605, *by the Authour's own Orders, with all the Quotations from whence he borrowed any thing of his Play.*

(f) *Joyn'd in this with* Chapman.

(g) *Joyn'd in this with* Fletcher *and* Middleton.

(h) *Plot,* Zoſimi Hiſtoriæ.

Tho. Jevorn.

Devil of a Wife——F. 4°

Tho. Kyd.

(a) Cornelia——T. 4°

Tho. Kirk.

(b) Seven Champions of Christendom. } H. 4°

Ralph Knevet.

Rhodon & Iris——P. 4°

* *Sir William Killegrew.*

Ormasdes——T.C. Fol.
Pandora——T. C. Fol.
Selindra——T. C. Fol.
Siege of Urbin——T.C. Fol.

Henry Killegrew.

(c) { Conspiracy——T. 4°
{ Pallantus and Eudora-T. Fol.

† *Tho. Killegrew.*

Bellamira her Dream, 2 Parts. } T. Fol.
Claracilla——T.C. Fol.
Cicilia and Clorinda, 2 Parts. } T.C. Fol.
Parsons Wedding——C. Fol.
Prisoners——T.C. Fol.
Princess——T.C. Fol.
Pilgrim——T. Fol.
Thomaso, or the Wanderer, 2 Parts. } C. Fol.

‖ *John Lilly.*

(d) Alexander and Campaspe-C. 8°
(e) Endimion——C. 8°
Galathæa——C. 8°
(f) Mydas——C. 8°
Mother Bomby——C. 8°
(g) Sapho and Phaon——C. 8°
Loves Metamorphosis——C. 4°
Maids Metamorphosis——C. 4°
Woman in the Moon——C. 4°

* *Sir William Lower.*

Amorous Phantasm——P. 12°

(a) *Translated from the* French *of* Robert Garnier.
(b) *Plot, History of the* Seven Champions of Christendom.
* *All Printed in one Volume Folio,* Oxon. 1666.
(c) *These two in a manner the same.*

† *These all Printed in one Volume, Folio,* London, 1664.
‖ *The first Six Printed together in Octavo* London, 1632.
(d) *Plot,* Pliny's Natural History, *Lib.* 35. *Cap.* 10.
(e) *Plot,* Lucian's Dialogue *between* Venus *and the* Moon.
(f) *Plot,* Ovid's Metamorph. *Lib.* 11.
(g) *Plot,* Ovidii Epistolæ.
* *The three first of Sir* Wil. Lower's *Plays, Printed together in* 12° London, 1661.

Enchanted

Enchanted Lovers ——— P. 12°
(*a*) Noble Ingratitude — T.C. 12°
(*b*) Horatius ——— T. 4°
(*c*) Martyr ——— T. 4°

Tho. Lupon.

All for Mony ——— T. 4°

Tho. Lodge.

(*d*) Marius and Scylla ——— T. 4°
(*e*) Looking-glass for London-H. 4°

John Lacey.

(*f*) Dumb Lady ——— C. 4°
Old Troop ——— C. 4°
Sir Hercules Buffoon ——— C. 4°

Nat. Lee, v. Dryden.

(*g*) Cæsar Borgia ——— T. 4°
(*h*) Constantine the Great — T. 4°
(*i*) Gloriana ——— T. 4°
(*k*) Lucius Junius Brutus — T. 4°
(*l*) Mithridates ——— T. 4°

(*m*) Nero ——— T. 4°
(*n*) Rival Queens ——— T. 4°
(*o*) Sophonisba ——— T. 4°
(*p*) Theodosius ——— T. 4°

J. Leanard.

(*q*) Country Innocence ——— C. 4°
(*r*) Rambling Justice ——— C. 4°

Tho. Middleton, v. Fletcher.

Any thing for a quiet Life — C. 4°
Blurt Mr Constable ——— C. 4°
Chast Maid in Cheapside ——— C. 4°
Family of Love ——— C. 4°
Game at Chess ——— C. 4°
Inner-Temple Masque ——— M. 4°
Mad World my Masters ——— C. 4°
(*s*) Mayor of Quinborough — C. 4°
Michaelmas-Term ——— C. 4°
Phœnix ——— C. 4°
Roaring Girl ——— C. 4°
Trick to catch the old one ——— C. 4°
Triumphs of Love and Antiquity. } M. 4°

(a) *From the* French.
(b) *From* Corneille.
(c) *From* Corneille's Polyeucte.
(d) *Plot from* Plutarch *in* Vitas C. Marii & Syllæ.
(e) *By him and* Green.
(f) *Plot and Language from* Molliere's Le Medicine Malyre luy.
(g) *Plot from* Matchiavel.
(h) *Plot*, Eusebius de vitâ Constantini.
(i) *Plot from* Cleopatra.
(k) *Plot*, Clelia, *and* Livy's *History.*
(l) *Plot*, Historical Dictionary, Appian, Alexand. Romanæ, Historiæ.

(m) *Plot from* Suetonius, *in* Vitam Neronis.
(n) *Plot*, Quintus Curtius.
(o) *Plot*, *Sir* Walter Rawleigh's History of the World, *Book* 5*th*, *Chap.* 3*d*. *Sect.* 18*th*.
(p) *Plot from* Pharamond, *Book* 3*d*. *Part* 3*d*. *Page* 282, *and* Eusebii Histor. Ecclesiastica.
(q) *Taken from a Play called* The Country Girl. *C.* 4°.
(r) *Part from* More Dissemblers besides Women. *C.* 4°.
(s) *Plot from* Ranulph. Cestrensis Polychronicon.

World

World tos's'd at Tennis ——— M. 4°
Your Five Gallants ——— C. 4°
† More Dissemblers besides Women ——— C. 8°
† ‖ Women beware Women — T. 8°
† No {Wit / Help} like a Woman's C. 8°
* (a) Changeling ——— T. 4°
* (b) Fair Quarrel — T. C. 4°
* Old Law ——— C. 4°
* (c) Spanish Gipsies — C. 4°

Philip Massenger.

Bondman ——— C. 4°
City Madam ——— C. 4°
Duke of Millain ——— T. 4°
(d) Emperour of the East — T. C. 4°
Fatal Dowry ——— T. 4°
Great Duke of Florence ——— C. 4°
Maid of Honour ——— C. 4°
New way to Pay old Debts — C. 4°
(e) Picture ——— C. 4°
Roman Actor ——— T. 4°
Renegado ——— C. 4°

‖ *Plot from* Hippolito *and* Isabella, *a Novel*, 8°.
† *These three in one Volume*, 8°, Lon. 1657.
(a) *Plot from* God's Revenge against Murther, *in* Alsemero *and* Beatrice Joanna, *Folio.*
(b) *Plot from* Complaisant Companion, 8°, *Page* 280.
(c) *Plot*, Cervantes's Exemplary Novels, *Folio.* Force of Blood.
* *These four were Writ by* Middleton *and* Rowley.
(d) *Plot*, Eusebii Hist.
(e) *Plot from* Fortunate, Deceiv'd, and Unfortunate Lovers, 8° : *Novel the* 4th *of the* Deceived Lovers.

Unnatural Combat ——— T. 4°
(f) Virgin Martyr ——— T. 4°
h Bashful Lady ——— C. 8°
h (g) Guardian ——— C. 8°
h Very Woman ——— T. 8°

* *John Marston.*

Antonio & Mellida, 2 Parts — T. 8°
(i) Dutch Courtezan ——— C. 8°
Fawn ——— C. 8°
(k) Sophonisba ——— T. 8°
What you will ——— C. 8°
(l) Insatiate Countess ——— T. 4°
Male-Content ——— T. C. 4°

Shakerly Marmion.

Antiquarary ——— C. 4°
Fine Companion ——— C. 4°
Holland's Leaguer ——— C. 4°

Christopher Marloe.

(m) Dr. Faustus ——— T. 4°

(f) *Plot*, Eusebii Hist. *Lib.* 8. *Cap.* 17.
(g) *Plot from the* Cimmerian Matron, 8°.
(h) *These three are Printed in one Volume*, 8°. Lond. 1655.
* *All except the two last are in one Volume*, 8°. Lond. 1633.
(i) *Plot from* Palace of Pleasure, *the last Novel.*
(k) *Plot from Sir* Walter Raleigh's *History, and* Livy's *History.*
(l) *Plot from* Montius's *History of* Naples, *in* The Life of *Joan* Queen of *Naples.*
(m) *Plot*, Camerarii Opera Subsc. Cent. 1. Cap. 70.

(*a*) Dido Q. of Carthage—T. 4°
(*b*) Edward the 2d———T. 4°
Jew of Malta———T. C. 4°
Lusts Dominion———T. 8°
(*c*) Massacree at Paris—T. 8°
(*d*) Tamberlain the Great, two Parts———T. 8°

Thomas May.

† (*e*) Agrippina———T. 8°
† (*f*) Cleopatra———T. 8°
(*g*) Antigone———T. 8°
Heyre———T. C. 8°
Old Couple———T. 4°

Tho. Meriton.

Love and War———T. 4°
Wandring Lover———T. C. 4°

Lewis Machin.

Dumb Knight———C. 4°

Cosmo Manuch.

Just General———T. 4°
Loyal Lovers———T. C. 4°

(a) *Writ by him and* Nash, *Plot,* Virgil's Æneids, *Book* 4.
(b) *Plot,* English *Chronicles.*
(c) *Plot,* French *Chronicles.*
(d) *Plot,* Jean du Bee L' Histoire de Tamerlane, 8°, *and his Life in* English, 8°.
(e) *Plot,* Taciti Annales, Lib. 12.
(f) *Plot,* Plutarchus in vitam M. Antonii.
† *These two Printed together,* 8°, London, 1639.
(g) *Plot from* Sophocles.

Gervase Markham.

(*h*) Herod and Antipater—T. 4°

J. Milton.

Sampson Agonestes———T. 8°

John Mason.

Muleasses the Turk———T. 4°

Walter Montague.

Shepherds Paradice———P. 8°

Robert Mead.

Combat of Love and Friendship———C. 4°

Jasper Main.

† Amorous War———C. 4° & 8°
† City Match———C. 4° & 8°

Mathew Medbourn.

(*i*) Tartuff———C. 4°

L. Maidwel.

Loving Enemies———C. 4°

(h) *Writ by him and* Sampson. *Plot from* Josephus's *History, Book* 17.
† *These two Printed together, and may be had either in* 4° *or* 8°.
(i) *Translated from* Molliere.

Thomas Nabbs.

Bride ——— C. 4°
Covent-Garden ——— C. 4°
Entertainment on the Prince's Birth-Day ——— F. 4°
(a) Hannibal and Scipio ——— T. 4°
Microcosmus ——— M. 4°
Springs Glory ——— M. 4°
Tottenham Court ——— C. 4°
Unfortunate Mother ——— T. 4°

Tho. Nash, v. Marloe.

Summers last Will and Testament ——— C. 4°

Tho Norton, and Sackvile.

(b) Ferex & Porex, or Gorboduc ——— T. 4°

Thomas Nuce.

(c) Octavia ——— T. 4°

Tho. Newton.

(d) Thebais ——— T. 4°

Alex. Nevile.

(e) Oedipus ——— T. 4°

(a) *Plot from* Corn. Nepos in vitam Annibalis.
(b) *Plot from Old* British *Chronicles.*
(c) *Translated from* Seneca's *Tragedies.*
(d) *Translated from the same.*
(e) *Translated from the same.*

Robert Nevile.

Poor Scholar ——— C. 4°

Duke of Newcastle.

Humerous Lovers ——— C. 4°
Triumphant Widow ——— C. 4°

† *Dutchess of Newcastle.*

Apocryphal Ladies ——— C. Fol.
Bell in Campo, 2 Parts ——— C. Fol.
Female Academy ——— C. Fol.
Loves Adventures, 2 Parts ——— C. Fol.
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Blazing World ——— C. Fol.
Bridals ——— C. Fol.
Covent of Pleasure ——— C. Fol.
Presence ——— C. Fol.
Sociable Companions ——— C. Fol.

† *The first Fourteen of her Plays, are Printed together in one Volume, Folio. The other Three are in another Volume, with other Scenes, Printed* London 1668.

Earl

Earl of Orrery.

(a) Black Prince——H. Fol.
Tryphon——T. Fol.
(b) Muſtapha——T. Fol.
(c) Henry the Fifth——H. Fol.

Tho. Otway.

Athieſt, or the Second Part of the Soldiers Fortune——C. 4°
(d) Alcibiades——T. 4°
‖ Cheats of Scapin——F. 4°
(e) Caius Marius——T. 4°
(f) Don-Carlos——T. 4°
Friendſhip in Faſhion——C. 4°
(g) Orphan——T. 4°
Soldiers Fortune——C. 4°
(h) Titus and Berenice——T. 4°
Venice preſerv'd——T. 4°

George Peele.

(i) David and Bethſhabe——T. C. 4°
(k) Edward the Firſt——H. 4°

(a) *Plot*, Engliſh *Chronicle in K.* Edward *the Third.*
(b) *Plot*, Turkiſh *Chronicles.*
(c) *Plot*, Engliſh *Chronicles.*
(d) *Plot from* Plutarch, *and* Corn. Nepos *both in the Life of* Alcibiades.
‖ *Plot from* Ravenſcroft's Scaramouch.
(e) *Stollen part from* Shakeſpear's Romeo & Juliet, *Plot from* Plutarch, *in his Life of* C. Marius, *and* Lucan's Pharſalia, *Book* 2d.
(f) *Plot from the Novel ſo called*, 12°.
(g) *Plot*, Engliſh *Adventures*, a Novel, 8°.
(h) *From Monſieur* Racine.
(i) *Plot from* Holy Scripture.
(k) *From* Engliſh *Chronicles.*

Henry Porter.

Two angry Women of Abingdon——C. 4°

Tho. Porter.

Carnival——C. 4°
Villain——T. 4°

Lady Pembrock.

Antonius——T. 4°

Tho. Preſton.

Cambyſes King of Perſia——T. C. 4°

Edward Preſtwick.

Hectors——C. 4°
(l) Hippolitus——T. 8°

Mrs. Katherine Phillips.

(m) Horrace——T. Fol.
(n) Pompey——T. Fol.

Samuel Pordage.

(o) Herod and Meriamne——T. 4°
(p) Siege of Babylon——T. 4°

(l) *Plot* Juſtin. Hiſt. Lib. 1. Cap. 9.
(m) *Plot from* Livy, *Tranſlated from* Corneille.
(n) *Plot from* Lucan's Pharſalia, *Tranſlated from* Corneille.
(o) *Plot from* Joſeph. Hiſt. *and* Cleopatra *a Romance, in the Story of* Tyridates.
(p) *Plot from* Caſſandra, *a Romance, Fol.*

—*Peaps.*

Love in its Extasie ——— P. 4°

John Palsgrave.

Acolastus ——— C. 4°

Francis Quarles.

Virgin Widow ——— C. 4°

William Rowley, v. Webster, Middleton, Day, and Shakespear.

(a) All's lost by Lust ——— T. 4°
Match at Midnight ——— T. 4°
(b) Shoemakers a Gentleman C. 4°
Wonder a Woman never vex'd C. 4°
Spanish Gipsies ——— C. 4°

Samuel Rowley.

(c) When you see me you know me ——— C. 4°

Joseph Rutter.

(d) Cid, 2 Parts ——— T. C. 8°
Shepherds Holyday ———

(a) Lipsii Monita, Lib. 1. Cap. 5.
(b) *Plot*, History of the Gentle Craft.
(c) *Plot from* English *Chron.* Hen. 8th. &c.
(d) *Translated from* Corneille.

Nath. Richards.

(e) Messalina ——— T. 8°

Tho. Rawlins.

Rebellion ——— T. 4°

Tho. Randolph.

† Aristippus ——— T. 8°
† Aminta ——— T. C. 8°
† Jealous Lover ——— T. C. 8°
† Muses Looking-glass ——— P. 8°
(f) Hey for Honesty, down with Knavery ——— C. 4°

William Rider.

Twins ——— C. 4°

Edward Revett.

Town Shifts ——— C. 4°

Edward Ravenscroft.

(g) Careless Lovers ——— C. 4°
(h) Citizen turn'd Gentleman ——— C. 4°

(e) *Plot*, Suetonius, *in* Claudio *and* Tacitus, Lib. 11.
† *These Four Printed with his Poems*, 8°.
(f) *Translated from* Aristophanes's Plutus.
(g) *Borrowed part from* De Molliere's Monsieur de Pourceaugnac, 8°.
(h) *Translated from* Molliere's Le Bourgeois Gentlehome, & Mons de Pourceaugnac.

(a) Dame

(a) Dame Dobson——C. 4°
(b) English Lawyer——C. 4°
(c) King Edgar and Alfreda-T. 4°
(d) London Cuckolds——C. 4°
(e) Scaramouch, &c.——F. 4°
(f) Wrangling Lovers——C. 4°

Tho Rymer.

(g) Edgar——T 4°

* *William Shakespear.*

(h) All's well that ends well-C. Fol.
(i) Anthony and Cleopatra-T. Fol.
As you like it——C. Fol.
(k) Comedy of Errours——C. Fol.
(l) Coriolanus——T. Fol.
(m) Cromwell's History——H. Fol.
(n) Cymbeline——T. Fol.
Gentleman of Verona——C. Fol.
† Henry the 4th, 2 Parts——H. Fol.
† Henry the 5th——H. Fol.
† Henry the 6th 3 Parts——H. Fol.
† Henry the 8th——H. Fol.
Hamlet Prince of Denmark--T. Fol.
† John K. of England, 2 Pts.-H. Fol.
(o) Julius Cæsar——T. Fol.
† Lears Tragedy——T. Fol.
† Locrine's Tragedy——C. Fol.
London Prodigal——C. Fol.
Love's Labour lost——C. Fol.
Merry Wives of Windsor—C. Fol.
Measure for Measure——C. Fol.
Merchant of Venice——T. C. Fol.
(p) Mackbeth——T. Fol.
Midsummers Nights-Dream-C. Fol.
Much ado about nothing—C. Fol.
(q) Old-Castle, Lord Cobham's Life and Death—T. Fol.
(r) Othello Moor of Venice-T. Fol.
Pericles Prince of Tyre——H. Fol.
Puritan Widow——C. Fol.
† Richard the Second——H. Fol.
† Richard the Third——H. Fol.
(s) Romeo & Juliett——T. Fol.

(a) *Translated from* La Divinereſſe.
(b) *Translated from the* Latin Ignoramus.
(c) *Plot from* Engliſh *Chronicles.*
(d) *Plot, part from* Scarron's *Novels*, 8°, *Novel firſt*, The Fruitleſs Precaution, *part from* Les-Contes Du-Sieur D' Ouville, 8°, 2de. pte. *page* 121. *And part from* Boccace's *Novels, Day 7th, Novel 6 and 7 of the 7th Day.*
(e) *Part from* Molliere's le Bourgeois Gentlehomme, & la Mariage Forcee, 8°.
(f) *Plot from* Deceptio viſus: *or*, Seeing and Believing are two Things, *a Romance in* 8°.
(g) *Plot*, Engliſh *Chronicles.*
* *All except the laſt, are Printed in one Volume, Fol.* Lond. 1685.
(h) *Plot from* Boccace's *Novels*, 3*d. Day*, 9*th Novel.* Juliet of Narbona.
(i) *Plot from* Plutarch, *in* Vitam Antonii.
(k) *The Ground from* Plautus's Ampitruo, *and* Mænechmi.
(l) *Plot*, Plutarchus in vitam Coriolan: *and from* Livy's Hiſtory.
(m) *Plot from* Engliſh *Chronicle.*
(n) *Plot from* Boccace's *Novels*, 2*d. Day, Ninth Novel.*
† *All ſo mark'd had their Plots from* Engliſh *Chronicles.*
(o) *Plot*, Livy's *Hiſtory.*
(p) *Plot from* Scotch *Chronicles*, *and* Heylin's *Coſmography.*
(q) *Plot from* Engliſh *Chronicle.*
(r) *Plot from* Cynthio's *Novels.*
(ſ) *Plot from* Cynthio's *Novels.*

Taming

Taming of the Shrew——C. Fol.
Tempeſt——C. Fol.
Titus Andronicus——T. Fol.
(*a*) Timon of Athens——T. Fol.
Troylus and Creſſida——T. Fol.
Twelfth Night——C. Fol.
(*b*) Winter's Tale——C. Fol.
Yorkſhire Tragedy——T. Fol.
Birth of Merlin——P. 4°

J. Studley, v. Jaſpar Heywood.

‖ Agamemnon——T. 4°
‖ Hippolitus——T. 4°
‖ Hercules Oetus——T. 4°
‖ Medea——T. 4°

James Shirley.

(*c*) Arcadia——P. 4°
Bird in a Gage——C. 4°
Ball——C. 4°
Changes, or Love in a Maze——C. 4°
(*d*) Chabott, Admiral of France——T. 4°
Conſtant Maid, or Love will find out the way——C. 4°
Cupid and Death——M. 4°
Contention for Honour and Riches——M. 4°
Duke's Miſtreſs——T. C. 4°

(a) *Plot from* Lucian's *Dialogue.*
(b) *Plot from* Doraſtus *and* Fawnia, 4°.
‖ *All Tranſlated from* Seneca's *Tragedies.*
(c) *Plot from Sir* Philip Sidney's Arcadia, *Folio.*
(d) *Plot from the* French *Chronicles.*

Example——T. 4°
(*e*) Gameſter——C. 4°
(*f*) Gentleman of Venice——T. C. 4°
Grateful Servant——C. 4°
Hyde-Park——C. 4°
Humerous Courtier——C. 4°
Loves Cruelty——T. 4°
Lady of Pleaſure——C. 4°
(*g*) Maids Revenge——T. 4°
Opportunity——C. 4°
Politician——C. 4°
Patrick for Ireland——H. 4°
Royal Maſter——C. 4°
School of Complements——C. 4°
Traytor——T. 4°
Triumph of Peace——M. 4°
Wedding——C. 4°
Witty Fair One——C. 4°
Young Admiral——C. 4°
‖ Honoria and Mammon——C. 8°
‖ (*h*) Contention of Ajax and Ulyſſes, for Achilles's Armour——M. 8°
Brothers——C. 8°
Siſters——C. 8°
(*i*) Doubtful Heir——T. C. 8°
(*i*) Impoſture——T. C. 8°
(*i*) Cardinal——T. C. 8°
(*i*) Court Secret——T. C. 8°
Triumph of Beauty——M. 8°

(e) *Plot from* The Unlucky Citizen, 8°.
(f) *Plot, Part from* Gayton's *Notes on* Don Quixot, *Book 4th, Chap. 6th.*
(g) *Plot from* Reynolds's God's Revenge againſt Murther, *Folio, Book 2d. Hiſt. 7th.*
(h) *Plot from* Ovid's Metamorphoſis, *Book 13th.*
‖ *Theſe Printed together in Octavo,* Lon. 1658.
(i) *Theſe are Printed together in* 8°, Lond. 1581.

Henry

Henry Shirley.

Martyr'd Soldier——T. 4°

Edward Sherbourn.

† Medea——T. 8°
† Troades——T. 8°

——*Sheppard.*

Committee-man Curryed——C.

George Sandys.

(*a*) Christ's Passion——T. 8°

J. Swallow.

Cynthia's Revenge——T. 4°

Edward Sharpham.

Fleir——C. 4°

William Sampson, v. Markham.

Vow Breaker——T. 4°

Tho. Stanley.

(*b*) Clouds——Fol.

William Smyth.

Hector of Germany——H. 4°

William Strode.

Floating Island——C. 4°

Gilbert Swinhoe.

(*c*) Fair Irene——T. 4°

* *Sir John Suckling.*

Aglaura——T. C. 8°
Brenoralt——T. 8°
Goblins——T. 8°
Sad one——T. 8°

Lewis Sharp.

Noble Stranger——C. 4°

John Smyth.

Cytherea——C. 4°

Sir Robert Stapleton.

(*d*) Hero and Leander——T. 4°
Slighted Maid——C. 4°

† *Translated from* Seneca's *Tragedy.*
(a) *Translated from* Hugo Grotius.
(b) *Translated from* Aristophanes, *Printed with his* History of Philosophy, *newly Publish'd, Folio.*

(c) *Plot from* Bandello's *Novels,* Turkish *Chronicles,* Life of Mahomet the First.
* *All Printed with his Poems,* 8° Lond. 1648.
(d) *From* Ovid's *Epistles,* and Muses Erotopegnion Gr. Lat.

Tho.

Tho. St. Serf.

Tarugoes Wiles——————C. 4°

Tho. Shadwel.

Epſom Wells——————C. 4°
Humoriſts——————C. 4°
Lancaſhire Witches——————C. 4°
(*a*) Libertine——————C. 4°
(*b*) Miſer——————C. 4°
(*c*) Pſiche——————O. 4°
(*d*) Royal Shepherdeſs——C. 4°
(*e*) Sullen Lovers——————C. 4°
(*f*) Timon of Athens——————T. 4°
True Widow——————C. 4°
Virtuoſo——————C. 4°
Woman Captain——————C. 4°

Elkanah Settle.

(*g*) Cambyſes K. of Perſia—T. 4°
(*h*) Conqueſt of China——T. 4°
Empreſs of Morocco——————T. 4°
(*i*) Fatal Love——————T. 4°

(*k*) Female Prelate——————T. 4°
Heir of Morocco——————T. 4°
(*l*) Ibrahim——————T. 4°
(*m*) Love and Revenge—T. C. 4°
(*n*) Paſtor Fido——————P. 4°

Sir Charles Sidley.

(*o*) Anthony and Cleopatra--T. 4°
(*p*) Bellamira——————C. 4°
Mulberry-Garden——————C. 4°

Tho. Shipman.

(*q*) Henry the 3d. of France--T. 4°

Charles Saunders.

(*r*) Tamerlane the Great—T. 4°

Tho. Southern.

Diſappointment——————C. 4°
(*ſ*) Loyal Brother——————T. C. 4°

(a) *Plot from* Molliere's L'Athee Foudroye.
(b) *Plot from* Molliere's L'Avaree.
(c) *Plot*, Apuleii Aureus Aſrinus.
(d) *From* Reward of Virtue, 4°.
(e) *Plot from* Molliere's Les Facheaux.
(f) *Part from* Shakſpear.
(g) *Plot*, Juſtin's Hiſt. Lib. 1. Cap. 9. Amianus Marcellinus, Lib. 23.
(h) *Plot*, Heylin's Coſmography, *Book* 3d. *and* Conqueſt of China, *By* Senior Palafax, *Engliſhed*, 8°.
(i) *Plot*, Achilles Tatius's Clitophon *and* Leucippe, 8° *Book* 5th.

(k) *Plot from* Platina, *&c.* Life and Death of Pope Joan, 8°.
(l) *Plot from* The Illuſtrious Baſſa, *Fol.*
(m) *From* Fatal Contract, 4°.
(n) *From* Fanſhaw's *Tranſlation of* Guarini.
(o) *Plot*, Plutarch's Life of M. Anthony.
(p) *The Ground from* Terence's Eunuchus.
(q) *From the* French *Chronicles.*
(r) *Plot*, Aſteria *and* Tamerlain, *a Novel*, 8°.
(ſ) *Plot*, Tachmas K. of Perſia, *a Novel*, 8°.

Cyril Turneur.

Athiests Tragedy——T. 4°
Loyal Brother——T. C. 4°

John Tatebam.

Distracted State——T. 4°
(a) Rump——C. 4°
Scotts Vagaries——C. 4°
(b) Love Crowns the end—C. 8°

Nich. Trott.

Arthur——T.

Robert Taylor.

Hog has lost his Pearl——

Tho. Thompson.

English Rogue——C. 4°
(c) Mother Shipton's Life and Death——C. 4°

Nat. Tate.

(d) Brutus of Alba——T. 4°
(e) Cuckolds Haven——C. 4°

(a) *Plot from* English *Chronicles.*
(b) *Printed with his Poems*, London, 1651.
(c) *Part of the Language from the* City Madam; *and Plot from a Book so called in Prose*, 4°.
(d) *Plot*, Virgil's Æneiads, *Book* 4th.
(e) *From* Eastward Hoe.

(f) Duke and no Duke——F. 4°
(g) Ingratitude of a Common-wealth——T.C. 4°
(h) Island Princess——T.C. 4°
Loyal General——T. 4°
(i) Lear and his 3 Daughters—T. 4°
(k) Richard the Second——H. 4°

S. Tuke.

Adventures of 5 Hours——C. 4°

Richard Tuke.

Divine Comedian——C. 4°

John Tutchin.

(l) Unfortunate Shepherd—P. 8°

John Webster, v. Decker.

(m) Appius and Virginia—T. 4°
(n) Devil's Law-Case—T. C. 4°
Dutchess of Malfey——T. 4°
White Devil——T. 4°
‖ Thracian Wonder——H. 4°
‖ Cure for a Cuckold——C. 4°

(f) *From* Trapolin *suppos'd a Prince*, 8°.
(g) *Part from* Shakspear's Coriolanus.
(h) *Reviv'd from* Shakspear.
(i) *Reviv'd from* Shakspear.
(k) *Reviv'd from* Shakspear.
(l) *Printed with his Poems*, Lond. 1686.
(m) *Plot*, Livy's *History*.
(n) *Part of the Plot in* Schenchii Rariorum Observationum.
‖ *By* Webster *and* Rowley.

Lewis Wager.

Mary Magdalen's Repentance—I. 4°

William Wayer.

The longer thou liv'st the more Fool thou art——C.

George Wapul.

Tyde tarryeth for no man——C.

Nat. Woods.

Conflict of Conscience——P.

R. Weaver.

Lusty Juventus——I.

Robert Wilson.

Coblers Prophecie——C. 4°

John Wilson.

(a) Andronicus Comenius—T. 4°
Cheats——C. 4°
Projectors——C. 4°

J. Weston.

† Amazon Queen——T. C. 4°

(a) *Plot from Heylin's Cosmography in the Description of Greece.*

† *Plot from Strabo, Lib. 11. Quintus Curtius, Lib. 6.*

Robert Wilmot.

(b) Tancred and Grismond—T. 4°

George Wilkins, v. Day.

Miseries of Inforc'd Marriage-T.C.4°

John Wright.

(c) Thyestes——T. 8°
Thyestes——F. 8°

Leonard Willan.

(d) Astræa——P. 8°

Edmund Waller.

(e) Pompey——T. 4°

William Wycherly.

Country Wife——C. 4°
Gentleman Dancing Master—C. 4°
Love in a Wood——C. 4°
Plain Dealer——C. 4°

—Whitaker.

Conspiracy——T. 4°

Robert Yarrington.

Two Tragedies in One——T. 4°

(b) *Plot from Boccace's Novels, 3d. Novel, 4th Day.*

(c) *Both in one Volume, 8°, Lond. 1674. the former from Seneca.*

(d) *Plot from a Romance so called.*

(e) *From Corneille.*

Supposed

Supposed AUTHOURS.

R. A.

(a) Valiant Welchman—T.C. 4°

H. B.

(b) Landagartha——C. 4°

H. H. B.

(c) Plutus——C. 8°

* P. B.

Mock-Duellest——C. 4°

J. C.

Merry Milkmaids——C. 4°

R. C.

Alphonsus K. of Arragon——C. 4°
(d) Ignoramus——C. 4°

J. D.

Hell's higher Court of Justice—I. 4°
Mall——C. 4°

(a) *Plot from* British *Chronicles.*
(b) *Written by* Henry Burnell.
(c) *Translated from* Aristophanes.
* *Supposed to be* Peter Bellon.
(d) *Translated from the* Latin *Poem so called.*

T. D.

Bloody Banquet——T. 4°
(e) Fool turn'd Critick——C. 4°
(f) Psiche Debauch'd——F. 4°

S. H.

Sicily and Naples——T. 4°

B. J.

Guy of Warwick——T.

† E. M.

St. Cecily, or the Converted Twins——T. 4°

T. P.

(g) Witty Combat——T. C. 4°
(h) French Conjurer——C. 4°

Monsieur P. P.

(i) Ariadne——C. 4°

(e) *Ascrib'd to* Tho. Barley.
(f) *Said to be Writ by* Tho. Duffet.
† *Supposed to be* Mathew Medbourne.
(g) *Plot, part of it from* Guzman's *Fol. in the Story of* Dorido *and* Cloridia.
(h) *Plot from the* German Princess, *a Novel, 8°.*
(i) *Put into Musick, by Monsieur* Grabutt.

S. P.

(a) Troades----------T. 8°

T. R.

(b) Extravagant Shepherd-P. 8°

W. R.

Three Lords and Ladies of Lond.-C.

Mr. S. Master of Arts.

Gammer Gurton's Needle ---C. 4°

J. S.

Masquerade Du Cel----------M.
(c) Phillis of Syros----------P. 8°
(d) Andromana----------T. 4°

S. S.

Honest Lawyer----------C. 4°

J. T.

(e) Grim the Collier of Croyden----------C. 8°
(f) Troas----------T. 4°

C. W.

(g) Electra----------T. 8°

E. W.

Apollo Shroving----------C. 8°

L. W.

Orgula, or the Fatal Errour--T. 4°

M. W. Master of Arts.

(b) Marriage Broker----------C. 8°

T. W.

(i) Thornby-Abby----------H. 8°

W. W.

Menechmus----------C. 4°

(a) *Supposed to be Writ by* Samuel Pordage, *being Printed with his Poems*, 8° Lond. 1660.
(b) *Translated from* Corneille.
(c) *Translated from the* Italian *of* C. Guidubaldo di Bonarelli.
(d) *Plot from Sir* Philip Sidney's Arcadia, *in the Story of* Plangus, *p.* 155.
(e) *In a Book call'd* The Ternary of Plays, 8° Lond. 1662. *Plot from* Matchiavil's Marriage of Belphegor, *a Novel*, Folio: *The same is Printed with* Quevedo's *Novels*, 8°.
(f) *Translated from* Seneca.
(g) *From* Sophocles *by* Christoph. Wase.
(h) *In the* Ternary of Plays, *and Plot from* English *Chronicles, in the Reign of* Sebert, *King of the* West-Saxons.
(i) *In the same* Ternary of Plays, *and Translated from* Plautus.

Unknown

Unknown AUTHOURS.

A.

Abraham's Sacrifice———
(a) Alarm for London——H. 4°
Albion———I.
Albion's Triumph——M. 4°
Albumazar——C. 4°
(b) Aminta——P. 4°
Amorous Gallant——C. 4°
Amorous old Woman——C. 4°
(c) Arden of Feversham——T. 4°
Arraignment of Paris——P.

B.

(d) Battle of Alcazar——T. 4°
Band-Ruff and Cuff——I.
Bastard——T. 4°

C.

Cæsar's Revenge——T.
(e) Charles the First——T. 4°
Combat of Gaps——M.
Commons Conditions——C.
Constant Nymph——P. 4°
Costly Whore——C. 4°
(f) Contention between York and Lancaster, 2 Parts——
Counterfeits——C. 4°
(g) Counterfeit Bridegroom—C. 4°
(h) Country Captain——C. 8°
Cromwell's Conspiracy——T. C.
Cruel Debtor———
Cupid's Whirligig——C. 4°
Cyrus King of Persia——T.

D.

Damon and Pythias——H.
(i) Debauchee——C. 4°
Destruction of Jerusalem———
Dick Scorner———
(k) Divine Masque——M. 4°
Doctor Dodipol——C. 4°

E.

(l) Edward the Third——H. 4°
(m) Elvira——T. C. 4°

(a) *Plot from the Tragical History of the City of* Antwerp, 4°.
(b) *Translated from* Tasso, Italian.
(c) *Plot from* Baker, *and other* English *Chronicles.*
(d) *Plot from* Heylin's *Cosmography, in the History of* Spain. De Rebus Lusitan: *By* Andr. Schottum, *Folio.*
(e) *Plot from* English *Chronicles.*
(f) *Plot from the Second Part of* Shakspear's Henry 6th, *Folio.*
(g) *From* No Wit like a Womans, *By* Middleton.
(h) *Bound with the Varieties,* 8°.
(i) *From* Brome's Mad Couple well Matcht.
(k) *Plot from* Holy Scripture, Jeroboam, *&c.*
(l) *Plot from* English *Chronicles.*
(m) *Ascrib'd to the Lord* Digby.

(a) Empress.

(a) Empress of Morocco——F. 4°
(b) English Princess——T. 4°
Enough's as good as a Feast——C.
Every Woman in her Humour-C.4°

F.

(c) Faithful Shepherd——P. 4°
Fair Em——C. 4°
Fair Maid of Bristol——H. 4°
Factious Citizen——C. 4°
Fatal Jealousie——T. 4°
Fidele and Fortunatus——
(d) Feign'd Astrologer——C. 8°
Free-Will——
(e) Flora's Vagaries——C. 4°
(f) Fond Lady——
Fulgius and Lucrelle——

G.

Gentile-Craft——C. 4°
Ghost——C. 4°

H.

(g) Henry the Fifth, with the Battle of Agencourt——H. 4°
(h) Hectors——C. 4°
Histriomastix——C. 4°
Hoffman——T. 4°

(a) *Said to be Writ by* Tho. Duffet.
(b) *Ascrib'd to* J. Carell.
(c) *From* Guarini's Il Pastor Fido.
(d) *Translated from the* French *of Monsieur* Corneille, Junior.
(e) *Ascrib'd to* Rhodes.
(f) *The same with the* Amorous old Woman, *only a different Title.*
(g) *Plot from* English *Chronicles.*
(h) *Ascrib'd to* Edm. Prestwith.

How to chuse a good Wife from a bad one——C. 4°

J.

Jacob and Esau——C.
Jack Drum's Entertainment——C. 4°
Jack Juggler——
‖ Jack Straw's Life and Death-H. 4°
James the Fourth——H.
Jeronimo, 2 Parts——T. 4°
Impatient Poverty——
† Imperial Tragedy——T. Fol.
Interlude of Youth——I. 4°
John the Evangelist——
Joseph's Afflictions——
Jovial Crew——I. 4°

K.

‖ King Edgar and Alfreda——H. 4°
King and Queen's Entertainment at Richmond——M. 4°
Knave in Grain——C. 4°
Knack how to know an honest Man——
‖ Knack how to know a Knave. C. 4°
Knavery in all Trades——C. 4°
Knight of the Golden Shield——H. 4°

L.

Lady Alimony——C. 4°
Laws of Nature——C.
Levellers levell'd——I.
Liberality and Prodigality——C.
Lingua——C. 4°
London Cuckolders——F. 4°
Look about you——C. 4°

‖ *Plots from* English *Chronicles.*
† *Ascrib'd to Sir* William Killegrew, *and Translated from the* Latin.

Lost

Loft Lady ——— T.C. Fol.
Love A-la-mode ——— C. Fol.
Loves Loadſtone ——— C. 4°
Lumenalia ——— M. 4°
(a) Lyer ——— C. 4°

M.

Manhood and Wiſdom ———
(b) Marcus Tullius Cicero — T. 4°
Marriage of Wit and Science — I.
Maſque of Flowers ——— M. 4°
(c) Maſque at Ludlow Caſtle - M. 4°
(d) Maſſianello ——— T. 8°
Mercurius Britannicus ——— C. 4°
Merry Devil of Edmonton — C. 4°
(e) Morning Ramble ——— C. 4°
Mucedorus ——— C. 4°
(f) Muſe of Newmarket — F. 4°

N.

(g) Nero's Life and Death — T. 4°
New Cuſtom ——— I. 4°
New-market Fair ——— F. 4°
New Trick to cheat the Devil - C. 4°
Nice Wanton ——— C.
No-Body and Some-Body — H. 4°

O.

Oldwives Tale ———
(h) Orlando Furioſo ——— H. 4°

(a) *From* Corneille's Le Menteur.
(b) *Plot from* Plutarch, in vitam Ciceronis.
(c) *Aſcrib'd to* J. Milton.
(d) *Plot from* Giraffi's *Hiſtory of* Naples, Engliſh'd by James Howel.
(e) *Said to be Writ by Mr.* Pane.
(f) *Three Drolls ſtollen from ſeveral Plays.*
(g) *Plot from* Suetonius.
(h) *Play from* Arioſto's *Poem ſo call'd, Fol.* Engliſhed *by Sir* J. Harrington.

P.

(i) Patient Griſsle ——— C.
Pedler's Prophecie ——— C.
Philotus Scotch ——— C. 4°
Pinder of Wakefield ——— C. 4°
(k) Piſo's Conſpiracy ——— T. 4°
Presbyterian Laſh ——— T.C.
(l) Prince of Priggs ——— C. 4°
Promiſes of God manifeſted ———
Promus and Caſſandra, 2 Parts ———

Q.

Queen ——— T.C. 4°

R.

(m) Rambling Juſtice ——— C. 4
(n) Rampant Alderman ——— F. 4°
(o) Revenge ——— C. 4°
(p) Rehearſal ——— F. 4°
(q) Reformation ——— C. 4°
Religious Rebel ——— T. C. 4°
(r) Return from Parnaſſus — C. 4°

(i) *Plot from* Boccace's *Novels, Day* 10, *Novel* 10. *Folio.*
(k) *Plot from* Suetonius, *in* Vitam Neronis.
(l) *Plot from* Hyne's *Pranks*, 8°.
(m) *Aſcrib'd to* J. Lenard. *Part from* Middleton's More Diſſemblers beſides Women, 8°.
(n) *From the* Fine Companion, *and other Plays.*
(o) *Aſcrib'd to Mrs.* Behn, *but Borrowed all from* Marſton's Dutch Courtezan.
(p) *Said to be Writ by the late Duke of* Buckingham.
(q) *By Mr.* Arrowſmith.
(r) *Aſcrib'd to Sir* William D'Avenant.

Rivals

Rivals——T. C. 4°
Robin Conſcience——
Robin Hood's Paſtoral May-games——
Rob. Hood and his Crew of Soldiers
Royal Maſque at Hampton-Court——M. 4°
(a) Romulus and Herſilia——T. 4°

S.

Salmacida Spolia——M. 4°
(b) Siege of Conſtantinople——T. 4°
Sicillides a Piſcatory Drama——P. 4°
Sir Gyles Gooſecap——C. 4°
(c) Sir Solomon——C. 4°
Solimon and Perſeda——T. 4°
Sophiſter——C. 4°
(d) Sport upon Sport.——Drolls——
Spaniſh Baud——T. C. 4°
Step-mother——T. C. 4°
(e) Strange Diſcovery——T. C. 4°
Suſanna's Tears——
Swetnam the Woman-hater Arraigned——C. 4°

T.

Tempe Reſtored——M. 4°
Therſytes——I.
(f) Tom Eſſence——C. 4°
Tom Tyler and his Wife——I. 4°
Traytor to himſelf——I. 4°
(g) True Trojans——H. 4°
Tryal of Chivalry——
Tryal of Treaſure——
(h) Tunbride-Wells——C. 4°
Tyrannical Government——

V.

Valiant Scot——T. 4°
(i) Varieties——C. 8°
(k) Unfortunate Uſurper——T. 4°
Ungrateful Favourite——T. 4°

W.

Warning for Fair Women——T. 4°
Wealth and Health——
Weakeſt goes to the Wall——C. 4°
Wily beguil'd——C. 4°
Wine Beer Ale and Tobaco——I. 4°
(l) Wits led by the Noſe——C. 4°
Wit of a Woman——C. 4°
Woman turn'd Bully——C. 4°
Woman will have her Will——C. 4°

(a) *Plot from* Livius, Lib 1: Ovidii Metamorph. Lib. 14.
(b) *Plot from* Heylin's *Coſmography, Book 2d. in the Deſcription of* Greece, *and* Conſtantinopolis à Mahammada, *olim* expugnata, *Fol.*
(c) *Aſcrib'd to* John Carrel, *from* Corneille's L'Eſcote des Femmes, 8°.
(d) *A Collection of Drolls taken from Plays, Printed in* 8° Lond. 1673.
(e) *Plot from* Heliodorus Emiſſenus Æthiopicorum, Lib. 10. *The ſame is in* Engliſh, 8° 1687.
(f) *Part from* Molliere's Le Cocu Imaginarie. C. 8°.
(g) *Plot from* Liv. Lib. 5. Cæſaris Coment. Lib. 4 & 5. Galfridus ap Arthur Monumetenſis. De Geſtis Regum Britanniæ, Lib. 4.
(h) *That and* Tom Eſſence *aſcrib'd to Mr.* Rawlins.
(i) *Bound with the* Country Captain, 8°.
(k) *Plot from* Heylin's *Coſmography, in the Deſcription of* Greece.
(l) *Part of it taken from* Chamberlain's Love's Victory.

The

The Alphabetical INDEX *of* PLAYS,

Referring to their AUTHOURS, &c.

A.

	Page
Abdelazar	2
Abraham's Sacrifice	29
Acolaſtus	20
Actæon and Diana	3
Adelphi	2
Adraſta	13
Adventures of 5 Hours	25
Agamemnon	22
Aglaura	23
Agrippa King of Alba	6
Agrippina	17
All for Love	6
All miſtaken	12
All Fools	3
All for Mony	15
All's loſt by Luſt	20
All's well that ends well	21
Alaham	2
Alarum for London	29
Albion	ib.
Albion's Triumph	ib.
Albion and Albanius	6
Albertus Wallenſtine	10
Albovine	6
Albumazar	29
Alcibiades	19
Alchimiſt	12
Alexander and Campaſpe	14
Alexandrian Tragedy	1
Alphonſus K. of Arragon	27
Alphonſus Emp. of Germ.	30
Amazon Queen	26
Ambitious Stateſman	4
Amboyna	5
Amends for Ladies	9
Amorous Gallant	29
Amorous old Woman	29
Amorous War	17
Amorous Prince	2
Amorous Fantaſm	15
Amynta	6. 20. 29.
Andræa	2
Andromache	5
Andromana	28
Andronicus Commenius	26
Anthony and Cleopatra,	21. 24.
Antigone	17
Antipodes	2
Antiquary	16
Antonio and Mellida	16
Antonius	19
Any thing for a quiet Life	15
Appius and Virginia	25
Apocryphal Ladies	18
Apollo Shroving	28
Arcadia	22
Arden of Feverſham	29
Argalus and Parthenia	10
Ariadne	27
Ariſtippus	20
Arraignment of Paris	29
Arthur	25
Arviragus and Philitia, two Parts	4
As you like it	21
Aſſignation	6
Aſtrea	26
Athieſts Tragedy	25
Auringzebe	6

B.

Ball	22
Band-Ruff and Cuff	29
Banditti	7
Bartholomew-Fair	12
Baſhful Lover	
Baſhful Lady	16
Baſtard	29
Battle of Alcazar	29
Beggars Buſh	8
Bell in Campo	18
Bellamira, her Dream	14
Bellamira, the Miſtreſs	24
Bird in a Cage	22
Birth of Merlin	22
Black Prince	19
Blazing World	18
Blind Beggar of Alexandria	3
——— of Bednal Green	5
Blind Lady	12
Blurt Mr. Conſtable	15
Bloody Brother, vide Rollo	8
Bloody Banquet	27
Bondman	16
Bonduca	8
Brazen Age	11
Brenoralt	23
Bridals	18
Bride	18
Britannia Triumphans	6
Broken Heart	9
Brothers	22
Brutus of Alba	25
Buſſy D' Amboys's Revenge	3
——— His Tragedy	ib.
Byron's Conſpiracy	ib.
——— His Tragedy	ib.

C.

Caliſto	5
Caius Marius's Hiſtory and Fall	19
Cambyſes K. of Perſia	19. 24.
Captain	8
Cardinal	22
Careleſs Lovers	20
Careleſs Shepherdeſs	10
Carnival	19
Caſe is altered	13
Cataline's Conſpiracy	12
Cæſar Borgia	15

The INDEX.

	Page
Cæsar and Pompey	3
Cæsar's Revenge	29
Chabot Admiral of France	22
Challenge at Tilt	12
Challenge for Beauty	11
Champions of Christendom	14
Chances	8
Changes	22
Changling	16
Charles the First	29
Charles the 8th of France	5
Chast Maid in Cheapside	15
Cheats	26
Cheats of Scapin	19
Christmas Masque	12
Christ's Passion	23
Christian turn'd Turk	5
Cicilia and Clorinda	14
Cid	20
Circe	5
City Heiress	2
Citizen turn'd Gentleman	20
City Madam	16
City Match	17
City Night-Cap	5
City Politiques	5
City Wit	2
Claricilla	14
Cleopatra	5. 17
Cloridia	12
Clouds	23
Cobler's Prophecy	26
Cælum Britannicum	4. 6
Colas Fury	1
Combat of Caps	29
Combat of Love and Friendship	17
Comedy of Errours	21
Commonwealth of Women	7
Committe-man Curried	23
Commons Conditions	29
Conflict of Conscience	26
Conquest of China	24
— of Granada	7
Conspiracy	14. 26
Constant Maid	22
Constant Nymph	29
Constantine the Great	15
Contention of Ajax and Ulisses	22
Contention for Honour and Riches	22
Contention between York and Lancaster	29
Coriolanus	21
Cornelia	14
Coronation	8
Costly Whore	29
Covent-Garden	18
Covent-Garden Weeded	2
Covent of Pleasure	18
Counterfeits	29
Counterfeit Bridegroom	29
Countess of Pembrook's Ivy-Church	9
Country Captain	29
Country Innocence	15
Country Girl	5
Country Wife	26
Country Wit	5
Couragious Turk	10
Court Beggar	2
Court Secret	22
Coxcomb	8
Cruel Brother	6
Custome of the Country	8
Cromwell's History	21
Cunning Lover	2
Cuckolds Haven	25
Cupid and Death	22
Cruel Debtor	29
Cræsus	1
Cupid's Whirligig	29
Cupid's Revenge	8
Cure for a Cuckold	25
Cutter of Coleman-street	4
Cymbeline	21
Cynthia's Revels	12
Cynthia's Revenge	23
Cytherea	23
Cyrus King of Persia	29

D.

Dame Dobson	21
Damoiselle	2
Damoiselle A-la-mode	9
Damon and Pythias	22
Darius's Tragedy	1
David and Bethsabe	19
Debaucheé	29
Deorum Dona	1
Deserving Favourite	4
Destruction of Jerusalem	29. 5
Destruction of Troy	3
Devil's an Ass	12
Devil's Charter	1
Devil's Law-Case	25
Devil of a Wife	14
Dick Scorner	29
Dido Q. of Carthage	17
Disappointment	24
Disobedient Child	13
Distresses	6
Distracted State	25
Divine Comedian	25
Divine Masque	29
Doctor Dodipole	29
Doctor Faustus	16
Don Carlos Prince of Spain	19
Double Marriage	8
Doubtful Heir	22
Duke and no Duke	25
Duke of Guise	7
Duke of Lerma	12
Duke of Millain	16
Duke's Mistress	22
Dumb Knight	17
Dumb Lady	15
Dutch Courtezan	16
Dutch Lover	3
Dutchess of Malfey	25
Dutchess of Suffolk	11

E.

Eastward Hoe	3. 13
Edgar	21
Edward the First	19
Edward the Second	17
Edward the Third	29
Edward the Fourth	11

Elder

The INDEX.

	Page
Elder Brother	8
Electra	28
Elizabeth's Troubles	11
Elvira	29
Emperour of the East	16
Emperour of the Moon	3
Empress of Morocco T. & F.	24. 30.
Enchanted Lovers	15
Endimion	14
English Lawyer	2
English Monsieur	12
English Moor	2
English Princess	33
English Rogue	25
English Traveller	11
Enough's as good as a Feast	
Entertainment at K. James's Coronation	12
——of K. James, and Q. Ann, at Theobalds	12
——of the K. of England, and the King of Denmark, at Theobalds	12
——on the Prince's Birth-Day	17
——of the Q. and Prince at Althrop	12
——of King and Queen at High-gate	12
Epsom Wells	24
Erminia	9
Evening Love	7
Every Man in his Humour	12
Every Man out of his Humour	12
Every Woman in her Humour	30
Eunuchus	2
Example	22
Excommunicated Prince	3
Extravagant Shepherd	28

F.

Factious Citizen	30
Fair Em	30
Fair Favourite	6
Fair Irene	23
Fair Maid of Bristol	30
——Maid of the West	11
——of the Exchange	11
——of the Inn	8
Fair Quarrel	16
Faithful Shepherd	30
Faithful Shepherdess	8
False Favourite disgrac'd	10
False Count	3
False One	8
Family of Love	15
Fancies	9
Fancies Festivals	13
Fatal Contract	12
Fatal Dowry	16
Fatal Love	24
Fatal Jealousie	30
Fawn	16
Feign'd Astrologer	30
Feign'd Courtezans	3
Ferex and Porex	18
Female Prelate	24
Female Academy	18
Fidele and Fortunatus	36
Fine Companion	16
Fleir	23
Floating Island	23
Flora's Vagaries	30
Fond Lady	33
Fond Husband	7
Fool turn'd Critick	7
Fool would be a Favorite	4
Forc'd Marriage	3
Fortunate Isles	12
Fortune by Land and Sea	11
Fortunatus	5
Four P P.	11
Four London Prentices	11
Four Plays in One	8
Fox	12
Free Will	30
Friendship in Fashion	19
French Conjurer	27
Fryer Bacon	10
Fulgius and Lucrelle	30

G.

Gallathea	14
Game at Chess	15
Gamester	22
Gamer Gurton's Needle	28
Generous Enemies	5
Gentle Craft	30
Gentleman Dancing-Master	26
——of Venice	22
——Usher	13
——of Verona	21
Ghost	30
Glass of Government	10
Gloriana	15
Goblins	23
Golden Age	11
Golden Age restored	12
Grateful Servant	22
Great Duke of Florence	16
Green's Tu Quoque	3
Grim the Collier of Croyden	28
Gripus and Hegio	1
Guardian	4. 16
Guy of Warwick	27

H.

Hamlet Pr. of Denmark	21
Hannibal and Scipio	18
Heautontimorumenos	2
Hector of Germany	23
Hectors	19
Hecyra	2
Heir of Morocco	24
Heir	17
Hell's higher Court of Justice	27
Henry the 3d of France	24
Henry the 4th	21
Henry the 5th	21. 19
——*Item*, with the Battle of Agencourt	30
Henry the 6th, 3 Parts *Shakspear*	21
Henry the 8th, 2 Pts. *Crown*	5
Heraclius Emp. of the East	4
Hercules Furiens	11
Hercules Oetus	22

The INDEX.

	Page
Hero and Leander	23
Herod and Antipater	17
Herod and Mariamne	19
Hey for Honesty down with Knavery	20
Hic & Ubique	12
Hippolitus	19. 22
Histrioma stix	30
Hoffman	30
Hog hath lost his Pearl	23
Hollander	19
Holland's Leaguer	16
Honest Lawyer	28
Honoria and Mamon	22
Honest Man's Fortune	8
Honest Whore	5
Honour of Wales	12
Horace	4. 19
Horatius	15
How to chuse a good Wife from a bad	30
Humerous Lovers	18
Humerous Courtier	22
Humerous Days-Mirth	3
Humerous Lieutenant	8
Humorists	24
Humour out of Breath	5
Hyde Park	22
Hymenæi	13
Hymens Triumph	5

J.

Jack Drum's Entertainment	30
Jack Jugler	*ib.*
Jack Straw's Life and Death	*ib.*
Jacob and Esau	*ib.*
James the 4th	*ib.*
Ibrahim	24
Jealous Lovers	20
Jeronymo	30
Jew of Malta	17
Jews Tragedy	12
If this be'nt a good Play the Devil's in't.	5
Ignoramus	27
Impatient Poverty	30
Imperiale	10
Imperial Tragedy	30
Imposture	22
Indian Emperour	7
Indian Queen	12
Ingratitude of a Commonwealth	25
Injured Princess	7
Inner-Temple Masque	15
Insatiate Countess	16
Interlude of Youth	30
Jocasta	10
John the Evangelist	30
John King of England	21
John and Matilda	5
Joseph	10
Joseph's Afflictions	30
Jovial Crew	2. 30
Irish Masque	13
Iron Age	11
Isle of Gulls	5
Island Princess	8
Juliana Princess of Poland	5
Julius Cæsar	1. 21
Just General	17
Just Italian	6

K.

Kind Keeper	7
King and no King	8
K. Edgar and Alfreda	21. 3
King's Entertainment at Welbeck	13
King and Queen's Entertainment at Richmond	3
K. Lear, and his 3 Daughters	25
Knack to know an honest Man	30
Knack to know a Knave	30
Knave in Grain	30
Knavery in all Trades	3
Knight of the Burning Pestle	8
Knight of the Golden Shield	30
Knight of Malta	8

L.

Lady Alimony	30
Lady Contemplation	18
Lady Errant	4
Lady of Pleasure	22
Ladies Tryal	9
Ladies Priviledge	10
Lancashire Witches	24. 11
Landgartha	27
Laws of Candy	8
Law against Lovers	6
Laws of Nature	30
Law Tricks	5
Levellers Levell'd	30
Lears Tragedy	21
Liberality & Prodigality	30
Libertine	24
Like Will to like, quoth the Devil to the Collier	9
Lingua	30
Little French Lawyer	8
Locrine	21
London Canticlers	30
London Prodigal	21
Look about you	30
Looking-Glass for Lond.	10
London Cuckolds	21
Lost Lady	31
Love A-la-mode	31
Love Crowns the End	25
Love in its Extasie	20
Love freed from Ignorance, By *B. J. Omitted*	
Love and Honour	6
Love in the Dark	10
Love lost in the Dark, *Omit-*	48
Love restored	13
Love and Revenge	24
Love-sick King	1
Love-sick Court	2
Love in a Tub	8
Love and War	17
Love in a Wood	26
Loves Adventures	18
Loves Cure	8
Loves Cruelty	22
Loves Dominion	9
Loves Kingdom	9

The INDEX.

	Page
Loves labour loſt	21
Loves Labyrinth	9
Loves Loadſtone	31
Lovers Melancholy	9
Loves Metamorphoſis	14
Loves Miſtreſs	11
Loves Pilgrimage	8
Lovers Progreſs	8
Loves Riddle	4
Loves Sacrifice	9
Loves Triumph	4. 13
Loves Victory	4
Loves Welcome	13
Love will find out the way	
Loving Enemies	17
Lucius Junius Brutus	15
Luminalia	31
Luſts Dominion	17
Luſty Juventus	26
Loyal Brother	25
Loyal Gentleman	25
Loyal Lovers	17
Loyal Subject	8
Lucky Chance	3
Lyer	31

M.

Mackbeth	21
Mad Couple well Matcht	2
Madam Fickle	8
Mad Lover	8
Mad World my Maſters	15
Magnetick Lady	13
Maid of Honour	16
Maid in the Mill	8
Maids Metamorphoſis	14
Maids of Moor-clack	1
Maids Revenge	22
Maiden Queen	7
Maids Tragedy	9
Maidenhead well loſt	11
Male-Content	16
Mall	27
Man of Mode	8
Manhood and Wiſdom	31
Man's the Maſter	6
Man of Newmarket	12
Marriage A-la-mode	7
Marriage Broker	28
Marriage Night	10
Marriage of the Arts	11
Marriage of Oceanus and Britannica	9
——of Wit and Science	31
Mariam	4
Marcelia	2
Marcus Tull. Cicero	31
Marius and Scylla	15
Martyr	15
Martyr'd Soldier	23
Mary Q. of Scotland	3
Mary Magdalen's Repent.	2
Maſque of Augurs	13
Maſque at the L. Haddington's Houſe	13
Maſque of Greys-Inn Gent.	8
Maſque at Ludlow-Caſtle	3
Maſque of the Middle-Temp. and Lincolns-Inn Gent.	3
Maſquerade Du Ciel	28
Maſſacree at Paris	17
Maſſianello	31
Maſque of Owls	13
Maſque of Flowers	31
Maſque of Queens	13
Match me in London	5
Match at Midnight	20
Matrimonial Trouble	18
May-Day	3
Mayor of Quinborough	15
Meaſure for Meaſure	21
Medea	21. 23
Menechmus	28
Merchant of Venice	21
Mercurius Britannicus	31
Mercury Vindicated	13
Merry Devil of Edmonton	31
Merry Milkmaids	27
Merry Wives of Windſor	21
Meſſalina	20
Metamorphoſed Gipſies	13
Michaelmas-Term	15
Microcoſmus	17
Midas	14
Midſumer Nights Dream	21
Mirza	1
Miſer	24
Miſeries of Civil War	5
Miſeries of inſore'd Marr.	29
Miſtaken Husband	7
Mithridates	15
Mock Tempeſt	8
Mock Duelleſt	27
Mony is an Aſs	13
Monſieur Thomas	8
Morning Ramble	31
More Diſſemblers beſides Women	16
Mortimer's Fall	13
Monſieur D'Olive	3
Mother Bomby	14
Mother Shipton's L. & D.	25
Mucedorus	31
Much adoe about nothing	21
Mulberry Garden	24
Muleaſſes the Turk	17
Muſes Looking-glaſs	20
Muſe of Newmarket	31
Muſtapha	2. 19

N.

Natures 3 Daughters	18
Neptune's Triumph	13
Nero, newly Written	15
Nero's Life and Death	31
New Cuſtom	31
New Exchange	2
New Inn	13
Newmarket Fair	3
New Trick to cheat the Devil	31
New way to pay old debts	16
News from the World in the Moon	13
News from Plymouth	6
Nice Valour	9
Nice Wanton	31
Nicomede	5
Night-Walker	9
Noah's Flood	8
No-Body and Some-Body	31
Noble Gentleman	9
Noble Ingratitude	15
Noble Spaniſh Soldier, By S. R. *Omitted.*	
Noble Stranger	23

Northern

The INDEX.

	Page
Northern Lass	2
Northward Hoe	5
Novella	2
No Wit / No Help } like a Wom.	16

O.

Oberon, the Fairy Prince	13
Obstinate Lady	4
Octavia	18
Oedipus	7. 18
Old-Castle	21
Old Couple	17
Old Law	16
Old Man's Lesson, and young Man's Love	2 1
Old Troop	15
Old Wives Tale	31
Opportunity	22
Ordinary	4
Orestes	10
Orlando Furioso	31
Orgula	28
Ormazdes	14
Orphan	19
Othello, the Moor of Ven.	21
Ovid	4
Osmond the Great Turk	ib.

P.

Pallantus and Eudora	14
Pandora	14
Pan's Anniversary	13
Parliament of Bees	5
Parson's Wedding	14
Passionate Lovers	4
Pastor Fido	10. 24
Patient Grisle	31
Patrick for Ireland	22
Pedler's Prophesie	31
Peleus and Thetis	12
Perkin Warbeck	9
Pericles Prince of Tyre	21
Philaster	9
Phillis of Scyros	28
Phœnix	15
Phœnix in her Flames	
Philotus, Scotch	31
Philotas	5

	Page
Phormio	2
Picture	16
Pilgrim	9. 14
Pinder of Wakefield	31
Piso's Conspiracy	ib.
Pity she's a Whore	9
Platonick Lovers	6
Play-House to be Lett	ib.
Play of Gentileness and Nobility	11
Play of Love	ib.
Play between John the Husband, and Tib his Wife	ib.
Play between the Pardoner, and the Fryer, the Curate, and Neighb. Prat	ib.
Play of the Weather	ib.
Plain Dealer	26
Pleasure at Kenelworth-Castle	10
Pleasure reconcil'd to Vir.	13
Plutus	27
Poetaster	13
Politician	22
Politician Cheated	10
Pompey	19. 26
Pope Joan, *vide* Fem. Prel.	
Poor Man's Comfort	5
Poor Schollar	18
Pragmatical Jesuit	4
Presbiterian Lash	31
Presence	18
Princess	14
Prince of Priggs	31
Prisoners	14
Projectors	26
Propheteſs	9
Promus and Cassandra	31
Promises of God manifested	ib.
Psiche	27
Psiche Debauch'd	27
Publick Woing	18
Puritan Widow	21

Q.

Queen	31
Queen's Arcadia	5
Queen of Arragon	11
Queen and Concubine	2
Queen of Corinth	9
Queen's Exchange	2
—Masque of Blackness	13
—Masque of Beauty	13

R.

Raging Turk	10
Ram-Alley	2
Rambling Justice	15
Rampant Alderman	31
Rape of Lucrece	11
Rebellion	20
Reformation	31
Rehearsal	31
Religions	18
Religious Rebel	31
Renegado	16
Return from Parnassus	31
Revenge	ib.
Revenge for Honour	3
Revenger's Tragedy, By C. T. *Omitted.*	
Reward of Virtue	9
Rhodon and Iris	14
Richard the Second	21. 25
Richard the Third	21
Rival Friends	11
Rival Kings	8
Rival Ladies	
Rival Queens	15
Rivals	32
Roaring Girl	15
Robert Earl of Huntingdon's Downfall	11
—His Death	ib.
Robin Hood's Pastoral May-games	32
—and his Crew of Sold.	ib.
Robin Conscience	ib.
Rollo D. of Normandy	8
Roman Actor	16
Roman Empress	13
Roman Generals	7
Romeo & Juliet	21
Romulus and Hersilia	32
Round-heads	3
Rover	3
Royallist	8

Page

Royal Master 22
Royal Masq. at Hampt. Court
Royal Slave 4
Royal Shepherdess 24
Rule a Wife and have a Wife 9
Rump 25

S.

Sacrifice 10
Sad One 23
Sad Shepherd 13
St. Cicily. 27
Salmacida Spolia 32
Sampson Agonistes 17
Sapho and Phao 14
Scaramouch, &c. 21
School of Complements 22
Scornful Lady 9
Scot's Figgaries 25
Sea Voyage 9
Seven Cham. of Christen. 14
See me and see me not 1
Sejanus 13
Selimus 10
Selindra 14
Sertorius 2
Several Wits 18
Sforza Duke of Millain 10
She wou'd if she cou'd 8
Shepherds Paradice 17
Shepherds Holyday 20
Shoomaker a Gentleman 20
Sicelides 32
Sicily and Naples 27
Siege 4. 6
—of Babylon 19
—of Constantinople 32
—of Memphis 8
—of Rhodes 6
—of Urbin 14
Silent Woman 13
Silver Age 11
Sir Courtly Nice 5
Sir Barnaby Whigg 8
Sir Giles Goose-cap 32
Sir Hercules Buffoon 15
Sir Martin Marr-all 7
Sir Patient Fancy 3
Sir Solomon 32
Sisters 22
Six Days Adventure 12
Slighted Maid 23
Sociable Companions 18
Soliman and Perseda 32
Sophister ib.
Sophonisba 15. 16
Sophy 6
Souldier's Fortune 19
Spanish Bawd 32
—Curate 9
—Friar 7
—Gipsies 16. 20.
—Rogue 8
Sparagus Garden 2
Speeches at Pr. H. Barriers 13
Spightful Sister 21
Sport upon Sport 32
Spring's Glory 18
Squire Old-sap 8
Staple of News 13
Step-Mother. 2
State of Innocence 7
Strange Discovery 32
Stukeley's Life and Death, vide Battle of Alcazar
Sullen Lovers 24
Summers last Will and Testament 18
Sun's Darling 9
Supposes 10
Surprizal 12
Susanna's Tears 32
Swaggering Damoysel 4
Swetnam the Woman-hater arraigned 32

T.

Tale of a Tub 13
Tamberlain the Great 17
Tamerlain the Great 24
Tancred and Gismond 26
Taming of the Shrew 22
Tartuff 17
Tarugo's Wiles 24
Tempe restored 32
Temple 3
Temple of Love 6
Tempest 7. 22
The longer thou livest, the more Fool thou art 25
Thebais 18
Theodosius 15
Thersytes 32
Thomaso 14
Thornby-Abby 21
Thracian Wonder 25
Three Lords and Ladies of London 28
Thyestes T. & F. 5. 11. 20
Thyerry, and Theodoret 9
Time Vindicated to himself, and to his Honour 13
Timon of Athens 24
Titus Andronicus
Titus and Berenice 19
Tom Essence 32
Tom Tyler, and his Wife ib.
Tottenham-Court 18
Town Fop 3
Town Shift 20
Trapolin suppos'd a Prince 4
Travels of 3 Eng. Broth. 5
Traytor 22
Traytor to himself 32
Trick to catch the old One 15
Trick for Trick 8
Triumph of Beauty 22
—of Love and Antiq. 15
—of Peace 22
—of the Pr. D'Amour 5
Triumphant Widow
Troades 23. 28
Troas 28. 11
Troylus and Cressida 7. 22
True Trojans 32
True Widow 24
Tunbridge Wells 32
Tryal of Chivalry 32
Tryal of Treasure
Tryphon 19
Twelfth-Night 22
Twins 20
Two Noble Kinsmen 9

Two Tragedies in one
Two Wife Men, and all the rest Fools 3

V.

Valentinian 9
Valiant Scot 32
Valiant Welchman 27
Varieties 32
Very Woman 26
Unfortunate Lovers 6
Unfortunate Shepheard 25
Unfortunate Mother 18
Unfortunate Usurper 32
Ungrateful Favourite 32
Unhappy Favourite, Earl of Essex 3
Unnatural Combat 16
Unnatural Tragedy 18
Usurper
Untrussing the humerous Po-
et 5
Venice preserved 19
Vertue betray'd 32
Vestal Virgin 32
Villain 19
Virgin Martyr 16
Virgin Widow 20
Virginia Octavia

W.

Walks of Islington & Hogs-
don 18
Wandring Lover 17
Warning for fair Women 32
Weakest goes to the Wall ib.
Wealth and Health ib.
Wedding 32
Westward Hoe
What you will
When you see me, you
know me 20
White Devil
Whore of Babylon 5
Wit's History ib.
Widow 13
Widow's Tears
Wife for a Month
Wild Gallant
Wild-Goose Chase
Wily beguil'd
Wine, Beer, Ale, & Tobac. ib.
Winter's Tale 22
Wife Woman of Hogsdon 11
Witch of Edmonton
Wit in a Constable
Wit without Money
Wife of a Woman 31
Wit at several Weapons
Wits, By Sir Wm. D'Avenant
Wits Cabal 18
Wits led by the Nose 33
Witty Combat 27
Witty Fair One 22
Woman turn'd Bully 32
——Captain 24
——'s Conquest 12
——kill'd with kindness 11
——Hater 9
——in the Moon 14
——'s Prize 9
——will have her Will 32
——'s Weather-Cock 9
Women pleas'd ib.
Women beware Women 16
Wonder, a Woman never
vex'd 20
Wonder of a Kingdom 3
World toss'd at Tennis 16
Wrangling Lovers 27

Y.

Yorkshire Tragedy 32
Young Admiral ib.
Your five Gallants 16
Youth, Glory, and Death
Banquet 18
Young King

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